THE ART-UNION.

LONDON, SEPTEMBER 1, 1846.

LETTERS ON LANDSCAPE.

LETTER VI.

To —— ——, Esquire, Denbighshire.

DEAR SIR,—I promised in my last to send you a diagram, which would in some measure place in a distinct point of view the modes by which the sun's light, in passing to us, first loses that dazzling purity and whiteness which it possesses at noon in a clear atmosphere; and then, by the intervention of those media (which from their lowness may be said to belong to the earth), and the interposition of different descriptions of cloud, becomes coloured and darkened.

Without going into the subject so extensively as would be necessary in writing a treatise on meteorology, it will be quite necessary to touch upon some few points agreed on by the meteorologists of the present day, as well as some others still held in doubt, although you may be already acquainted with them. These points do not relate to colour, which is left comparatively untouched; for it would appear that the meteorologist and the chromatist have not yet met, or at least worked together: for although the one may not be directly called upon to know much of thunder, rain, and wind, the other has betrayed very little knowledge of colour, prismatic colour excepted, and which is derived—if not from a totally different source—at least must be produced by agencies quite distinct from those employed in the gradual augmentation of colour, from its delicate and almost imperceptible state at midday, down to the gorgeous effulgence of a fine sunset.

Some have attributed this colour of evening to "the slanting rays of the sun," and others have described the clouds of evening to be "mostly red, sometimes orange, yellow, or purple, more rarely bluish, and seldom or never green." Sir Isaac Newton, whose weak point certainly was the dread of not being considered fully informed upon all subjects (and from which dread he occasionally delivered rash opinions upon some, and amongst them the exaggerated extent of the space supposed to exist between the atmospheric globules), declares this great variety of colours in the evening cloud to result from "the different size of the globules into which the vapours are condensed." The next is, "that the clouds reflect the sun's light precisely as it is transmitted to them through the atmosphere; which reflects the most refrangible rays" (blue) "in the greatest quantity, and therefore ought to reflect the least refrangible ones—red, orange, and yellow—to the clouds, which accordingly appear of those colours."

I will leave these conflicting, if not contradictory, opinions in your hands. They smack strongly of the bygone character of twaddle, which insinuated itself formerly into the "Philosophical Transactions." They may amuse you as a meteorologist, but cannot, I think, inform you, as a painter, of any principle upon which really depends the colour of the evening sky.

That which accounts for the colour of the rainbow, and the numerous prismatic spectra, will not explain this. The colour of the one results from a mass of intervening media *through which* the sun's light is received; and the other from a mass of matter in quite a different state, *upon* which the sun's light is received, and afterwards returned to the eye from the back of the raindrop.

If the colour of evening depended upon a separation of the coloured sun-rays by means of refraction, it is natural to suppose that we should have the prismatic scale presented, though not perhaps in the same form as the iris; but we have no such scale in any evening sky, in anything like the prismatic places or proportions. If it be refraction it must be a particular, if not partial, form of it; and not that perfect analysis of light which occurs in the rainbow and prismatic spectrum. The order of the colours again is quite different. Those of evening commencing with yellow, then red, and terminating in a very faint blue, and that blue being a reflection of the blue of space, and not occurring as a continuation of the same cause which produces the yellow and red. Indeed blue does not appear to be a produce of that mode of refraction which may be the cause of the yellow and red in the evening sky. Augmentation would, I think, better than any other term, describe the mode of the occurrence of colour in evening skies: for light, after having, as it were, culminated in white amongst the highest and thinnest clouds—the cirrus—does not become coloured until reaching what may be called the first density of the earth's exhalations. These are the principal, if not the only, agents in aggrandizing this state of colour. Here it assumes yellow. At the second density, in approaching the horizon, it becomes orange in its passage to red at the third density. At this point—red—colour ceases to be evolved by the process of augmentation. The purples, and ultimately the blues, which last are never very positive, occur in the increased densities of the same media—the earth's exhalations, and in the impenetrable depths of the more solid clouds (cumuli); and from their want of force or positiveness, may be said to be the subsidence rather than the augmentation of colour. Their presence may be fully accounted for by the two following causes:—The reflection from the deep blue of the zenith, and the complimentary olive, evolved from the presence of a large surface of brilliant red and yellow. The result of these two colours—the reflected blue, and the complimentary olive—overlaying the red, would be quite equal to the production of all the red-purples, purples, greys, and ultimately the subdued blues, which in some measure present themselves at nearly all full-coloured sunsets, which are at the same time accompanied by the presence of clouds of any considerable degree of density.

I must still proceed with some few more of these preliminary and somewhat desultory remarks, in order that you may the more fully understand what I imagine to be the state of things which produces this particular state of colour, if it should not by ultimate research be found to proceed from other principles than those which regulate the ordinary refraction and analysis of light.

Clouds, of course, are derived from the exhalations of the earth, which once in that state become distinct and different bodies from the still unappropriated exhalations, and cease to be subservient to all the laws which regulate them, as they cease to perform some of their functions.

Clouds, then, in a very great measure cease to produce colour, though the little which they do produce occurs in the same order as that resulting from accumulating exhalations, and not in the prismatic order. The lights transmitted through their first densities becoming faintly yellowish instead of brilliant yellow, and through their second densities faint red; while those densities which have become sufficient to preclude the transmission of light assume grey, blue being excluded from the augmentation process, but overlaid upon the grey by reflection from the blue space, its occasional apparent purity and force being favoured by the unresisting and neutral character of the grey upon which it operates, and by that amount of coldness which may rise complimentarily to so much colour.

Cloud is again separated in character from undetermined exhalations, by being more opaque.

Thus an amount of exhalation capable of excluding as much of the sun's light as would a range of cirrus—the highest and consequently thinnest and lightest of all the cloud forms—would become an intensely brilliant yellow, while the cirrus remains of a brilliant white.

Those denser clouds, again, hovering on the horizon, and which appear during sunset of so splendid a colour, are not coloured in themselves, but are coloured by the flow of light, which is already coloured by passing through the recent exhalations, and which crosses them obliquely, either from the right or the left, and sometimes from above, at the same time, according to the situation of the sun at the time. Fig. 1 may explain this. Let A B in vertical section be a portion of the earth's surface, with A for the spectator, C the sun, D a cloud, and E the height of the earth's exhalations.

The cloud D, under these circumstances, will not appear of its own colour, but of that colour resulting to it from being viewed through the lighted and coloured space included between A F G. And taking Fig. 2 as a horizontal section, with A the sun, B the spectator, and E the cloud, it will be coloured from the left-side rays which pass through the space B C D.

This you may say may be all very true; but that which proves the cloud to be coloured by the lighted exhalations does not disprove that the cloud may, independently of this, be coloured by the same process which colours the exhalations themselves; and you may imagine that, the exhalations away, the same phenomena would occur through the agency of the cloud itself.

I will presuppose this to be your opinion, and which, I think, may be at once dissipated; as I am certain it will be ultimately, by a constant and scrupulous observance of what is constantly going on in the heavens round you, a source of unfailing amusement and delight, and to men in our position, and with our pursuits, of certain improvement.

The great difficulty of dealing with the subject now before us is, that what we commonly call the sky is made up of more elements than one, and that independently of their very varied states.

There is first the earth's atmosphere, varied by all that is constantly working in and below it in the cloud region.

Then the earth's exhalations and numerous other deteriorating though beautifying media projected into it, and the partially or comparatively permanent clouds themselves.

The appearances of our sky are generally made up of the results of all those causes combined, and quite apart from the rare instances in which one or the other may so predominate—for they are never quite unmixed—as to enable one to examine them separately. I feel some difficulty in restraining myself within those bounds the limits of which contain only that which is distinct and understandable.

It is necessary to take the subject up by piecemeal, in order to thoroughly understand it; therefore let us firstly get without or beyond the earth's atmosphere into space.

As this is the clearest and most transparent state that is possible for our imaginations to comprehend, it will be easy, under a knowledge of some circumstances connected with space, to determine it to be black. Travellers and scientific men have universally stated, that from great altitudes the sky loses the vivacity or lightness of its blue, for all must be what we call blue sky above the cloud region, and that, in proportion to the altitude attained, it becomes deep like the night sky. Some have insisted upon its being black, although they must then have been still looking through an immense extent of atmosphere, say more than forty-five miles. At any rate space itself (when we take into consideration that we can see objects in it, in spite of the obstruction of our own atmosphere, at distances which, from our want of power to comprehend them, may be called astronomical distances, as geological dates are termed geological eras) must amount to infinite blackness.

The atmosphere of the earth extends to the height of forty-nine miles: its constitution, at least in its upper region, is a matter of pure conjecture, and may for ever remain so. Its transparency and penetrability exceed by very far any of the substances, fluids, or media on or in immediate contact with our planet, although its density, gravity, and opacity are greater than stellar or planetary space.

This density and slight opacity would render it, to all intents and purposes, an atmospheric lens surrounding the earth, and at the same time a refracting medium, although a very slight one; if otherwise, we should, perhaps, have a perfectly harlequin-coloured earth, the disadvantages of which had need not be insisted on here. If the blue of our sky (and which but for the earth's at-

46. g. 3. 11.

mosphere would be black) be a result of the refractive power of this atmosphere, it proves that such refractive power is a very slight one, and unequal to the bending from their direct course any but the comparatively passive blue rays, leaving the more positive yellow and red to their own course. It strikes me that even this view of the case leaves a great difficulty still on hand. What would become of the remaining rays? And, deprived of the negating blue, would not the remaining unrefracted yellow and red, still in combination, give us a comparatively orange-coloured light? I am not deep enough in the science to hazard an opinion: I wish the more scientific would, and with somewhat more precision than is apparent to me in the loosely-expressed opinions quoted in the commencement of this letter.

I strongly incline to the opinion that the atmospheric lens surrounding our earth produces the blue space by a totally opposite principle, and that it is itself a perfectly dechromatizing medium.

I am strengthened in this opinion (that regarding the production of a blue space) by the circumstance that a comparatively similar result can be obtained with the limited materials of our palette; while the deficiencies in the experiment may very readily be accounted for by the circumstance that Nature has infinitely higher powers to work with.

Try it in this manner yourself, and I think your own opinion, if now contrary, may be somewhat refracted by the experiment in the direction of my own.

We find in painting, that dark transparent colours glazed over light opaque ones produce a tone warmer than themselves; and that, on the contrary, light opaque colours driven thinly over dark and transparent ones produce tints colder—that is, bluer—than themselves. Thus a light tint of umber and white, which is a warm grey, driven over bitumen at a considerable depth, becomes bluish. A very natural inference would be to a person unacquainted with such results, that white driven thinly over so rich a pigment as bitumen would merely lighten the yellow in it, but, on the contrary, it produces a much bluer tint than results from the umber and white.

Glaze, therefore, a panel which has been previously prepared of a pure and brilliant white with bitumen, until by repeated applications it shall become as smooth and deep in colour as the material will allow, and still remain transparent. I chose bitumen because it is somewhat opposed to the success of the experiment, for transparent black would favour the required result.

Consider this panel so treated as a very humble imitation of the darkness of infinite space, short as it is of its actual darkness and its unapproachable transparency; and then drive thinly over a part of it some pure white, and consider this last application as humble an imitation of the earth's atmosphere.

Now, though you will not by this process (which is in strict analogy with the process of Nature herself) produce a colour to rival the blue of a clear sky, yet it will be much more blue than you would expect from a process in which blue is not used, but, on the contrary, in which one of the pigments (white) is most strictly neutral, and the other a warm and intensely rich one.

This may not be the most appropriate place to enter into this part of the subject; but the different results obtainable by glazing dark and transparent colours over light and opaque ones, and driving light and opaque colours over dark and transparent ones, form one of the highest technical powers in the hands of the painter, the landscape-painter in particular.

Pursue the opposite course, until, by the use of the same two identical colours—bitumen and white lead—you obtain the exact depth of tone resulting from driving the white over the darkened panel—that is, glaze bitumen over white lead until the exact depth occur—and, instead of cold or bluish, you will have a fine mellow tone. Continue this process until in one part of the same panel it arrive at a little beyond full middle tone (at which point bitumen or any other pigment of the same degree of colour and transparency accumulates its greatest amount of colour), and you will form some idea of what I mean by that accumulation of colour up to red—middle tone—which Nature arrives at by interposing darkening media in the form of the earth's exhalations before the light of the sun.

In this latter experiment, although one glazing colour only be used, you will be able easily to pronounce the darker portions to be redder than the lighter, though not actually red.

All colour is darker than *light:* even the colour of the most intensely brilliant sunsets is something imposed and accumulated upon light; and in material pigments it is the same, for, though some may imagine that the most brilliant and lightest tint of yellow be lighter than *white*, it may be still made lighter by the addition of more white. In order to intensify the yellow, it must become darker, until by accumulation of colour and depth, you leave the confines of yellow and enter those of orange. Pursuing the same course—the gradual and strict course of colour by augmentation—and avoiding grey in the process, you can by no possibility arrive at anything else but red; and this is what Nature does in accumulating her colour in the evening sky; and indeed in the day sky up to that point of red of which it is only susceptible—a very slight one, and that in its tertiary state (russet in extreme attenuation).

The next diagram, Fig. 3, independently of the correctness or incorrectness of those opinions (which must be left for the more learned in the science of dioptrics to determine), will explain in some manner the circumstances under which this particular state of colour occurs.

Let 1 be a segment of the earth in vertical section, and 2 the height of the earth's atmosphere (forty-nine miles), 3 surrounding the earth, the situation of the cloud region varying between one and two miles in height, and in this country perhaps seldom rising above one mile.

You will see at once that this line, which rather represents five miles than one, is still too narrow in which to mark off any distances except in the line of the earth's surface.

We will, therefore, drop it at once, and appropriate the whole of the atmospheric bounds for the cloud region.

The quantities by this license will be necessarily all fictitious, as well as the proportions, and will leave the results destitute of some of those great differences which would occur in the actual measurements; for instance, taking the earth's atmosphere of forty-nine miles instead of the cloud region of one; the difference between a line drawn perpendicularly from the earth, and one drawn horizontally until touching the upper extremity of the atmosphere, would have towards each other a proportion of one to about thirteen, in "round numbers"; whereas two lines in the same directions, and having the same relations to our cloud region of one mile, would have a proportionally wider difference; and this would, as a matter of course, present to the mind a stronger proof of the circumstances resulting from differences in proportions; but there still remains sufficient from which to come to comparatively correct conclusions.

The space then between 2 and 3 will be our cloud region, and the area of the earth's exhalations.

Our first business shall be with this region itself and the exhalations, quite independently of clouds.

A spectator standing at the centre of the diagram, where some angles mark a vertex, and looking towards the zenith, or any point between that and 5—supposing the sun to be at either point—would not be looking through a sufficient quantity of exhalations to see colour; or rather the sun's rays in reaching him would not have travelled through a sufficient quantity or space of them to become coloured. In the first instance, the sun's rays, before reaching the spectator, would have travelled through one mile, and in the second (5) a mile and a half, of colouring media only; a space—except in very rare instances of surcharged atmosphere—incapable of accumulating any appreciable quantity of colour. This point (5) lies at 45 deg. from the zenith.

We will now take a wide range, and place the sun, on his downward path, half the distance between this and the horizon, marking 67 deg. 30 min. from the zenith.

From this point, with our little adopted world of one forty-ninth time the size of the actual one, the sun's rays at 6, before reaching the spectator, would have to travel through about two miles and a half of colouring media, and would begin to feel the influence of the obstruction, and become slightly tinged with yellow. This slight yellow, semi-transparent and super-imposed on the blue space, would produce a greenish tone in this part of the sky, the sun itself still retaining its whiteness.

We will now place the sun at 7, half way between the last point and the horizon, and 78 deg. 45 min. from the zenith. It would now have to travel nearly five miles through colouring media in reaching the spectator.

This part of the sky (7) would now present a decided though not a full yellow, while the sun itself would be slightly tinged, and very slightly so, with the same colour; and this yellow overlaid upon blue space would be sufficient to nearly obliterate the blue, and render it yellow, slightly tinged with green.

Placing the sun at 8 (half the remaining distance between 7 and the horizon) would give his rays a distance of nearly seven miles of darkening and consequently colouring media to pass, before arriving at the spectator; and they would here assume the colour of orange, while the sun itself, still resisting change, from its active or positive influence, would refuse more colour than light yellow.*

J. B. Pyne.

OBITUARY.

ANDREW ROBERTSON.

With the brief notice we offer of this distinguished artist, we may be somewhat late, but even a later period might be too early to intrude inquiry on the grief of those who are left to lament departed worth.

The excellent A. Robertson, worthily regarded as the father of miniature painting in this country, was a native of Aberdeen. His father was a cabinet-maker—a man highly respected in his sphere; and to him he was indebted for an early taste for Art of a character beyond what he was accustomed to see at home, as also for that sound religious principle by which throughout life he was actuated.

In the year 1800 he walked up to London, where his character and talent rapidly acquired for him consideration and patronage. He attracted the notice of West, the President of the Royal Academy, who was so convinced of the merit of the young miniature painter as to consider him capable of raising the reputation of that branch of the Art, and resolved that upon his part no aid should be wanting, and accordingly engaged him to undertake that remarkable portrait of himself which is so well remembered as the foundation of the improved style of miniature painting, which has now been carried to a degree of excellence far beyond the quality of the same department of Art in any other country. In the execution of this miniature both Painter and President showed unexampled patience. The sittings were long but not tedious, being relieved by discussions on Art; and as each feature was finished both determined that the work was as yet but begun.

Mr. West had recommended him to the notice of George III., on his usual annual visit to the Royal Academy, where Robertson, desirous of seeing the King, had placed himself advantageously at the window of the staircase; but, being surrounded by a group of ladies equally desirous of beholding Majesty, he experienced the mortification of being deprived of the opportunity of acknowledging the notice of the Sovereign, whose attention had been directed to him by the President.

His portraits of West, and of other distinguished persons scarcely less masterly, were followed by an extraordinary accession of patronage. It must, however, be said that Robertson did not achieve that position in his art which he might have done had he devoted himself solely and undividedly to his profession. He was a lover of music, which he studied so successfully as to be able to play second violin to the celebrated Salaman. And such, moreover, was his kindly and benevolent nature, that he was ever active in some public good. When the country was threatened with the French invasion, he served with enthusiasm in the volunteer corps of his district, in which he attained to a high rank. Another cause of distraction from his professional studies was his being—assuredly most laudably—engaged in the business of the creation and support of various charitable institutions, many of which are deeply

* To be continued.

indebted to his zealous and efficient services. Thus, Robertson's talents were too various, and his conceptions of the duties and the prerogatives of a good citizen too enlarged and generous, to limit his faculties solely to his profession. It was in the exercise of these social offices that all his integrity of purpose, shrewdness, and perseverance were conspicuous. To him is due a great share of the merit of the establishment of the Scottish Asylum; and he was most active in the promotion of the interests and influence of the Scottish Church, having, with others, invited the popular preacher, the Rev. Edward Irving, to form a congregation in London. The Duke of Sussex was among his earliest and most constant patrons: and it was Robertson who drew the attention of his Royal Highness to the Artists' General Benevolent Institution—the establishment of which had already been formed by Robertson, together with the late excellent Mr. Phillips and other members of the Royal Academy. For the welfare of this valuable Institution Mr. Robertson continued to exert himself with unabated zeal during thirty years of his life.

The only portrait that we believe exists of Andrew Robertson is in the possession of Sir W. Ross, R.A. It is a chalk drawing by Sir W. Ross, in which his features and general expression are preserved with admirable fidelity.*

There is little that is eventful in the life of an artist whose history is his works; but, besides his professional labours, there is to be recorded of Andrew Robertson a long catalogue of public and private acts of benevolence, which divide his life as it were into two—that of the artist and that of the philanthropist. His is certainly one of those which, in the history of miniature painting in this country, should be dwelt upon and at a length for which, however important the subject, we have not space; for to him, by all his successors in the department which he professed, is conceded the respectful consideration due to the father of the English miniature school.

He was universally and deservedly beloved in private life—and few men of his time have died more sincerely lamented.

A. ANDREAE,

Who died at Hanover, January 5, in the present year, was both an architect and an architectural-painter, as which latter character he appears to have more particularly distinguished himself, having acquired the reputation of being the most talented among his countrymen in that branch of art. Farther than this we have met with no particulars relative to him, for in Nagler's "Kunstler-Lexicon" he is merely named, without mention being made of any of his works either as a painter or an architect.

KARL WILHELM WACH,

Professor of the Academy at Berlin, who died on the 24th of last November, of nervous fever, terminating in inflammation of the brain, distinguished himself by his ability both in hostorical and portrait painting, and was one of those reformers whose works have contributed to establish the present German school. He was born at Berlin in 1790, of highly respectable parentage, and commenced his studies in Art under Kretschmer. Compared with the average productions of that period, even his earliest productions displayed superior talent; but his studies were interrupted by the events of 1813, which occasioned him to serve as an officer in the Prussian militia. Even then, however, he did not entirely lay aside his pencil. After the general peace he remained some time at Paris, studying the works of Art then collected in that capital, and next visited Italy, where he allied himself with Cornelius, Overbeck, Begas, W. Schadow, and others who have since become celebrities in German Art. On his return to Berlin, in 1819, he immediately rose into high credit and favour with the public, more especially as a portrait-painter, in which character he stood pre-eminent among his countrymen and contemporaries. Wach gave great attention to the chemical preparation of colours and varnishes, and his labours are said to have been attended by some important and valuable results.

* Since this was written we have seen a very excellent portrait of Mr. Robertson in the atelier of Mr. Illidge. It is a capital likeness of the admirable artist, and preserves to the life the generous expression of his benevolent countenance.

STREET ARCHITECTURE.

LOCAL improvements are not always architectural, though certainly material ones—*material*, perhaps, chiefly in the primary meaning of the term. As regards the taste exhibited in them, they do not manifest the steady and consistent advance that might be expected; for, after getting a specimen much better than usual, we have, perhaps, on the very next occasion, something forced upon us that is just as bad as ever. What has been done, and now been done for some time, in commencement of the continuation of Farringdon-street northwards, shows a very sad falling-off from some previous essays of the kind, it being marked by such very ordinary and even vulgar taste that utter plainness would have been preferable. Maddox-street, on the contrary, presents a very superior *bit* of street architecture; and the range of buildings forming the south side of the opening on the west into Leicester-square, called New Coventry-street, is not only highly ornate in character, but manifests both imagination and study, and must be allowed to be a most successful experiment where experiments are not only allowable but meritorious. On the opposite side of the same square some of the new-built houses in Cranbourn-street, those at its western end, are in very much better taste that usual; besides that the whole derives an air of superior solidity from breadth in regard to *fenestration*, the solids or spaces between the windows being very much wider than the openings; the dressings of the windows themselves display some equally good and novel design, and the general style is at once sober and rich. The houses forming the eastern half of the street are by no means equally satisfactory: there is too much of mere builder's architecture about them—of flimsy showiness and pretension. New Oxford-street—singular that nothing but the prefix "New" could be afforded to distinguish another rather long street from the before tediously-long Oxford-street!—presents with considerable variety of design some striking inequalities and contrasts in point of taste. Even the variety itself is that of sameness, it being made up for the greater part of hackneyed ideas, and giving us very little indeed that is really original. Some little improvement, upon the whole, perhaps there is, yet by no means so much as might be looked for, considering that the street has been formed under the surveillance of the "Woods and Forests," who ought to have exercised their authority by forbidding the erection of such a monstrosity as that which, to make matters worse, actually occupies the principal point in the whole line—presenting itself to the eye most conspicuously just at the branching angle where Hart-street falls into the new street. This mass of heaped-up vulgar tawdriness is, besides, rendered all the more offensively striking by its being in all but immediate propinquity to the most clever piece of architecture in the whole street, and, indeed, superior by many degrees to everything else of its kind that we know of in the whole metropolis. We allude to the range of Elizabethan-Tudor building in red brick and stone, which is not only an excellent adaptation and example of that style, but even shows some refinement upon it, by being confined to its better qualities without its dross. This design indicates true artist-like feeling, and is, moreover, highly satisfactory in point of execution. Be it by whomsoever it may, it certainly cannot possibly have for its author the same individual who perpetrated that other specimen of the same style just by, at the corner of Bedford-street and Holborn. A more striking instance of prodigious disparity of taste, with nominal similarity as to style, can hardly be pointed out than that afforded by these two very opposite specimens of one and the same style; yet we are apt to talk as if style would do everything of itself, and that it requires to have nothing done for it by those who attempt to make use of it. We should like to learn by whom the New Oxford-street example of Elizabethan-Tudor was produced, because we happen to know that some designs very similar in character were sent in to the Office of Woods and Forests for the occasion, and it is *possible* that, although not followed out, they may have been made use of. At any rate, some ostensible name will no doubt ere long transpire: for where so much talent is displayed, the anonymous can hardly be maintained, or there must be very strong and special reasons for concealment.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—The King has given orders to Von Klenze, the celebrated architect, to connect the following separate buildings, but situated in one row—The Basilica, the Exhibition-Building, the Glyptotheca, and Pinakotheca—by grand propylæ in Ancient Greek style. The above buildings, that are at present the greatest ornaments of our metropolis, or, more properly, of all Europe, will, with the new addition, unquestionably form the prototype of the architectural glories of our age. Likewise the triumphal gate at the top of the Ludwig-strasse (Louis-street) called the Siegesthor, is in good progress; it has risen to the principal pediment. The whole will be mounted by a colossal Bavaria on a quadriga flanked by four Victorias; the models of all of which were executed by Von Wagner, the celebrated sculptor, residing in Rome. They are already sent to the Royal Foundry. Von Gaertner is the architect of the gate.

VIENNA.—The complaint of last year, concerning the exhibitions of modern paintings, of the absence of grand historical subjects, is recurring this year, and, we apprehend, will be so for many years to come. It is the task of too many artists, and chiefly of ours, to work merely for a ready sale—things which require only skill, but little or no genius. Few masters are actuated by high motives; they do not follow the dictates of Art, but the mere calling or craving of necessity.

COLOGNE.—The late Exhibition of modern paintings (the eighth) has not been distinguished for any first-rate contributions of living artists. Historical painting, as almost everywhere, is, if not altogether neglected, at least not fully practised as it ought to be, for reasons to which we have often alluded in the ART-UNION of last year. Of prominent character were—De Keyser's 'Eberhard of Wurtemberg viewing Jerusalem;' 'An Autumnal Woodland Scene, with Storks,' by S. W. Schirmer; and several others. Of almost equal merit—'A View of Syracuse,' by the late young artist Herr Carl; and 'The Proletarian weeping over the Destitution of the Serving Class,' by Kleinenbroich. Genre paintings (not altogether abundant, but more numerous than any other kind) exhibited skill in invention and adherence to Nature. A few pieces of C. Andræ (residing in Rome), of Muerke, Dahl, Jacobs, &c., were very nicely executed. Dusseldorf contributed very little; nothing was to be seen of the great masters, viz. Huebner, Lessing, &c. From neighbouring Belgium came many pieces, attractive—a negative character—in consequence of efforts of the respective masters to represent ideal incidents, which, without an explanatory inscription, could by no means be guessed at from a view of the painting. The landscapes of Sande, Bakhuysen of the Hague, a few genre paintings of Moewenhout of the same city, several others by Biard of Paris, &c., are to be mentioned: their excellence is fully acknowledged.

DUSSELDORF.—Our eminent and ingenious artist, the poet-painter (*sit venia verbo*) Lessing has just completed a landscape of conspicuous character for Vienna, and the cartoon of his eminently grand creation, 'Huss Kneeling before the Pile previous to Execution.' Everything attempted by this thinking and truly meditative artist is certain of success. In him the love of Art equals the love of Nature; the more he indulges in the reveries of the ever-benignant foster-mother of Art—Nature, the more freely he is admitted into the shrine of her mysteries.

NUREMBERG.—The inauguration of the splendid Louis-canal Monument, erected near the University city of Erlangen (See description in the December number of the ART-UNION, 1845, p. 363), took place with great solemnity on the 15th of July. The monument is one of the finest specimens of this description of monumental Art, commemorating one of the greatest and noblest enterprises of the country. This canal—from Kelheim to Bamberg, thus connecting, by the medium of the river Main, the two most important water-roads of the Continent, the Danube and the Rhine—is now completed, and already made use of to a great extent for commercial navigation, but is awaiting the climax of its importance, which will take place when the commerce from the East to the West, from the East Indies to Great Britain, will have reassumed its ancient way of transit through the

centre of Germany.—Our celebrated founder Herr Burgschmiet (See ART-UNION, June number, p. 161, under the head of Nuremberg) has finally received the model of the statue of the Emperor Charles IV., by the ingenious Dresden artist Haehnel, for the city of Prague, to be cast in bronze. This piece of Art will be one of the most splendid monuments existing. The founder will, even in the execution of this colossal figure, be true to his principle of making as little use as possible of the chisel, for the purpose of minutely representing in the cast the original shape of the model, and of preserving the natural colour of the metal. As the artist is working, as it were, for the completion of his reputation, the most splendid result is to be hoped.

PRAGUE.—A number of admiring spectators have been attracted by the exhibition of a most exquisite piece of sculpture representing St. Ludmilla, grandmother of St. Wenceslaw, King of Bohemia, executed in marble, by our very talented artist Emanuel MAX. The saint, says history, was, in consequence of the machinations of her daughter-in-law, strangled by means of her own veil, when she was kneeling in prayer at the altar. The artist has exhibited the moment when the dying saint, after the veil has been loosened, leaves the altar, the right hand, having dropped the cross, touching the floor; her left arm hanging loosely down. The ducal mitre lies on the ground; on the prayer-stool the prayer-book, together with a palm twig. Heroic tranquillity and softness of the heart, and forgiveness, characterize the whole, which is of eminent beauty.

FRANCE.—The Exposition of the Amis des Arts of Orleans has been as brilliant as possible; the fifth part of the paintings sent have been purchased.—The new Pope has commissioned a distinguished painter to visit Paris and copy the portrait of Pope Pius VII., by David.—M. Galimard, who gained a gold medal at the last Salon, has given it to be sold for the benefit of the Society of Artists.—The Minister of the Interior has given to the Musée of Amiens a group in marble, by M. Desbœufs, representing 'The Guardian Angel.'—The Colossal Elephant is to be removed, after having been near thirty years a nuisance and an abode for millions of rats.—M. Pernod, who had orders from Louis Philippe to construct a tomb for the mortal remains of the ten Princes of the House of Lorraine, has received from the Emperor of Austria a gold medal; on one side is the effigy of Ferdinand, on the other the Imperial Crown, with the words "Litteris et Artibus," and the legend "Recta Tueri."—The Civil List have bought of M. Raveras his 'Soul Saved from Purgatory,' and ordered of him 'St. Peter Preaching,' for the Dijon Cathedral.—The King of Holland has bought of M. Maille Saint Prix his painting of the 'Ile d'Etoiles.' In visiting Holland this painter had an interview with his Majesty, and was most graciously received. On returning to his lodging he was agreeably surprised in finding a large and elegant box, addressed to him, containing the Cross of the Order of the Lion Neerlandais.—The Castle of Pau, belonging to Louis Philippe, is being repaired.—Steuben, the painter, is in Russia, where the Emperor has ordered him to decorate the Church of Isaac at St. Petersburgh.—M. Waagen, the Director of the Musée of Berlin, is in Paris in order to request the French painters to send paintings to the Salon at Berlin, which opens in the beginning of September.—M. Barthelemy Vignon, architect, has just died, at the age of 85 years, after a long and honourable career.—The ateliers of MM. Eck and Durand are in full activity; they have just cast a bronze group of animals by Fratin. They have in hand 'Napoleon,' by Rudde; 'Baron Larrey,' and 'King Rene,' by David d'Angers.—By the intercession of Count Houdetot, the Royal Academy of Ghent has received from the French Government a collection of ornaments in plaster, moulded on those belonging to the Académie des Beaux Arts at Paris.—M. J. Geefs had put up to lottery his statue of 'St. Philomène,' which has been gained by M. Laumans, sculptor, at Brussels.—The meanness of the Civil List and of the Minister of the Interior has discouraged our artists, and emigration is talked of by several for Rome, Algiers, America, &c.—One of the painted glass windows of St. Vincent de Paul has been shattered by a stone thrown from the street.

FRESCOES IN BUCKINGHAM PALACE.

THE four engravings on wood which occupy the succeeding pages are copies from COMPOSITIONS which have been executed in FRESCO, in Buckingham Palace, by Mr. H. J. Townsend, in accordance with the command of her Majesty. The subjects are MORNING, NOON, EVENING, and NIGHT; and perhaps all that can be represented in engraving is here effected:* but, inasmuch as these highly poetical works are executed upon a gold ground, and are enhanced by other advantages which are not representable without colour, the chaste and beautiful effect of the productions can be but imperfectly understood. Each of these subjects is open to an endless diversity of treatment, but the components in this case are such as (for any measure of success) to require a high degree of refined sentiment of the kind which at once establishes a unison between the mind of the poet and the painter—which, in short, constitutes the painter a poet; and with this quality Mr. Townsend must be eminently endowed to have produced works of a tone so elevated.

We notice these works, emphatically dwelling upon their high merit, and not the less especially that they are among the first that, in compliance with "the new movement," have been executed in this country. The ornaments of most of our "show-palaces" have been the produce of mere decorators, in whose hands the cost has been by no means less than if competent artists had been employed. Whenever in such hands any approach to legitimate Art has been attempted, the utter incapacity of such professors has been sufficiently manifest. English artists, with respect to magnificent decoration, have had no such friend as Mendelssohn Bartholdi—he who helped to their extensive fame, Schadow, Cornelius, Veit, and the other great professors of Art-Decorative in Germany; and yet how easy were it for some of the wealthy to admit of a few—to them inexpensive—experiments in valuable decoration, which might serve to show what might be done as a wholesome substitute for the tawdry ornament that has had such strong hold on public taste. It is proposed to enlarge Buckingham Palace, insomuch as to render it a more commodious residence for her Majesty; a new ball-room, we believe, is to be constructed, and necessarily many new apartments must be formed; and we believe that, as far as legitimate Art can be made available, it will be employed, wherever it can consistently be brought forward, with that unquestionably good taste which his Royal Highness the Prince Consort has already shown in the ornamentation of the Garden Pavilion and in this place; here is assuredly an example worthy of the imitation of the great. It is most true that, with the taste of the many, large compositions may not accord; but the detailed ornamentation in the Pavilion is a beautiful example of what may be effected in styles admirably suited to English tastes and habits. We have from time to time mentioned many of the churches, palaces, and chapels which have been painted by celebrated German artists in essentially their own manner—that is to say, the compositions were severely religious; but it is by no means necessary that there should be no alternative. It is probable—nay, certain—that the celebrated German painters would not treat any other than grave subjects; and it may be reasonably doubted of their success had they done so—at least of success of that kind with which they are accustomed to triumph in their graver essays. We have abundant resource in our own literature, and this has supplied the ornaments of the "Walter Scott room" in the Pavilion, which are at once most charming in conception, and truly elegant in execution. We have even said, in opposition to the absurd opinions of the superficial and inexperienced, that fresco is entirely technical, and that our artists require only the commission in order to acquit themselves in every way as creditably as artists of other countries; and these productions of Mr. Townsend sufficiently evidence the fact.

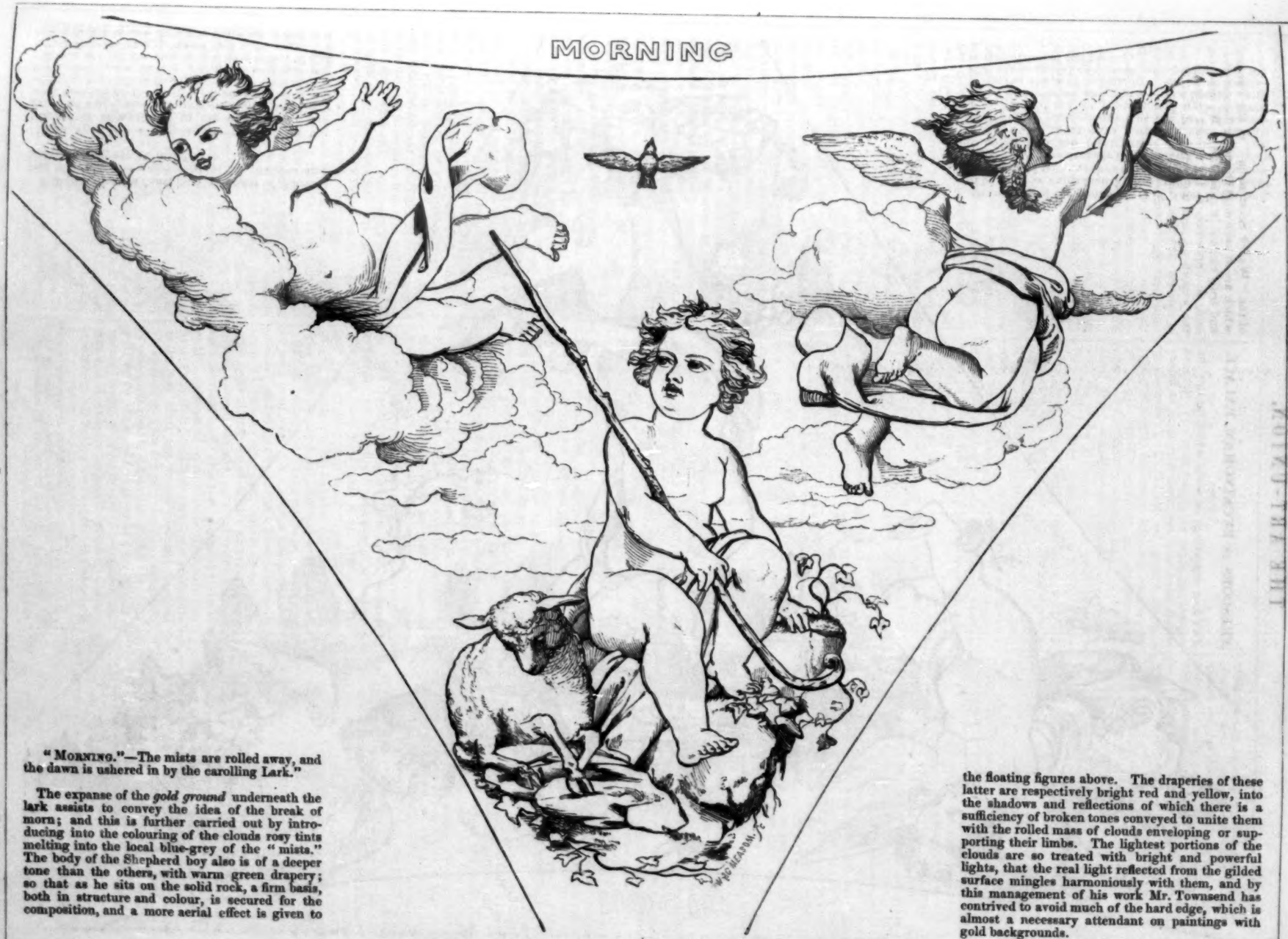
We are unable to give a detailed description of the general ornamentation of this beautiful Hall, the direction of which was in the hands of Mr. L. Gruner, and is highly creditable to the talents of that gentleman. A few remarks on its effect are, however, required.

This Hall, then, is the portion of the Palace which canopies the "grand staircase" leading from the Great Hall to the Throne-room and other important saloons. The construction of the place remains much the same as before, but the *decoration* is in most respects entirely new. A cupola, consisting of ornamented ground glass, surmounts the whole, resting on a deep gilded cornice, under which, in spandrils, at the four angles of the structure, are painted Mr. Townsend's frescoes of the four quarters of the day—elsewhere described. The spandrils are enclosed by wreaths of fruit and flowers, designed and painted in oil by Mr. Murdoch and Mr. Denby, of the School of Design. The various reliefs, many from the designs of Stothard, others new, here and in the upper segments of the Hall, are either relieved on deep grounds of ultramarine, or are surrounded by apparently marble panelling. Then succeeds a row of full-length portraits, in oil, of members of the Royal Family, by eminent artists, let into the wall, and flanked at each corner by colossal bronze statues bearing congregated lamps. Along the side of the staircase, which is of white marble, partially covered by the richest carpets, there runs a beautifully-modelled frieze, gilt on a blue ground, and resting on a base of marble imitation by Mr. Moxon, executed with such exquisite skill that the hardness, polish, transparency, depth—everything but the reality—of marble are here. Add to this, real marble columns, an elegant balustrade, &c., and the consequence is a *coup d'œil*, where a better idea of a palace interior is raised than in any other portion we have seen of the present structure.

Mr. Townsend's frescoes, which we now proceed to notice, are about nine feet by five; and the four occupied him six weeks. He was commissioned, we believe, simply to execute two floating figures on a gold ground; but he seized the opportunity to invent these allegories, of which he presented to his Royal Highness Prince Albert the descriptions conveyed within inverted commas in the letterpress appended to the prints. The cuts were taken from the artist's cartoons. In each fresco he has represented "the Child of Earth swayed by the influences of Nature, symbolized by Genii."

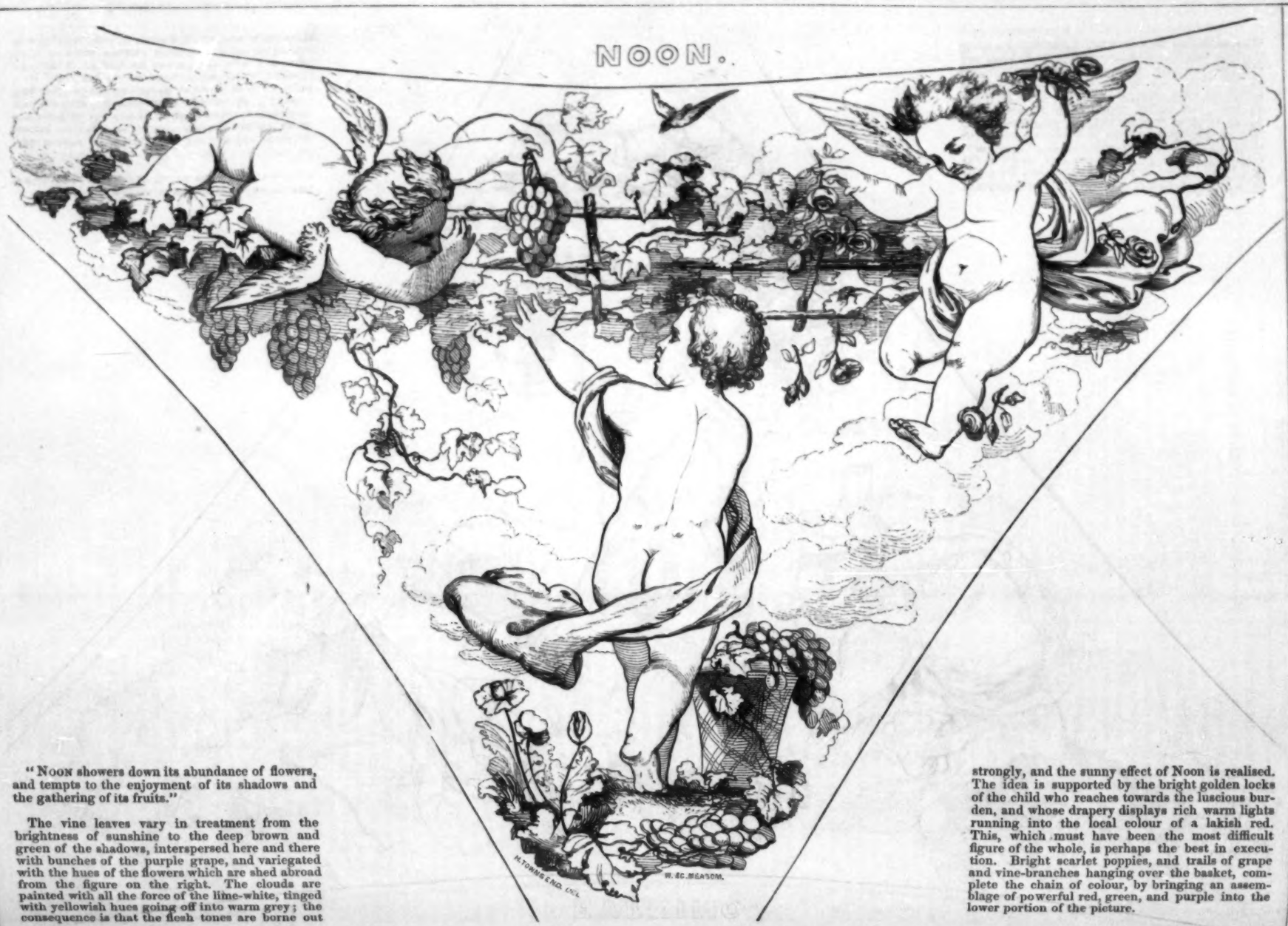
The rich azure hues of the walls, the softened rays that float through the cupola, and the blazonry of the gilded ornaments, mingle and combine to form a luminous atmosphere that appeals with singular power to the senses, and through them to the imagination. Looking up to the roofage from either corner of the Hall, the eye lights on one of the frescoes of which the outline is given in the annexed print. Of the drawing it is unnecessary to speak: the grand scheme of lines we present to the reader proclaims its merit. The colouring, on the other hand, is beyond our means of reproduction. The subject of 'Noon' is that in which the pictorial power of the artist is most forcibly exhibited; but in tenderness of sentiment it yields to that of 'Night.' Were the public to be admitted to view these works, the doubts of the capacity of English artists to paint fresco would be dissipated, and a most beneficial impulse would be given to this exalted style of ornament.

* It is only just that we should express our entire satisfaction at the manner in which the drawings have been engraved, on wood, by Messrs. MEASOM—those of 'Morning' and 'Night' especially.



"MORNING."—The mists are rolled away, and the dawn is ushered in by the carolling Lark."

The expanse of the *gold ground* underneath the lark assists to convey the idea of the break of morn; and this is further carried out by introducing into the colouring of the clouds rosy tints melting into the local blue-grey of the "mists." The body of the Shepherd boy also is of a deeper tone than the others, with warm green drapery; so that as he sits on the solid rock, a firm basis, both in structure and colour, is secured for the composition, and a more aerial effect is given to the floating figures above. The draperies of these latter are respectively bright red and yellow, into the shadows and reflections of which there is a sufficiency of broken tones conveyed to unite them with the rolled mass of clouds enveloping or supporting their limbs. The lightest portions of the clouds are so treated with bright and powerful lights, that the real light reflected from the gilded surface mingles harmoniously with them, and by this management of his work Mr. Townsend has contrived to avoid much of the hard edge, which is almost a necessary attendant on paintings with gold backgrounds.



"Noon showers down its abundance of flowers, and tempts to the enjoyment of its shadows and the gathering of its fruits."

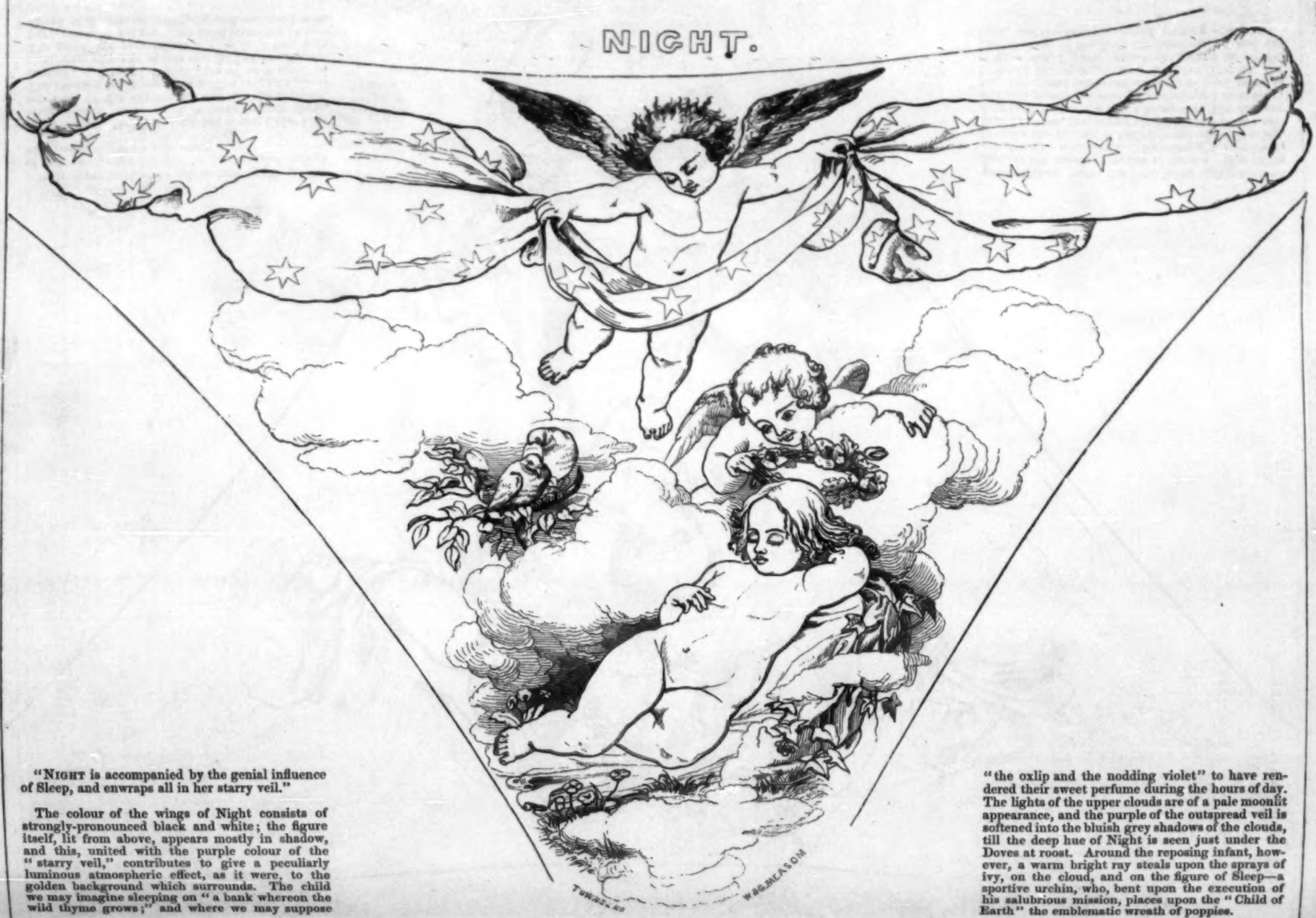
The vine leaves vary in treatment from the brightness of sunshine to the deep brown and green of the shadows, interspersed here and there with bunches of the purple grape, and variegated with the hues of the flowers which are shed abroad from the figure on the right. The clouds are painted with all the force of the lime-white, tinged with yellowish hues going off into warm grey; the consequence is that the flesh tones are borne out strongly, and the sunny effect of Noon is realised. The idea is supported by the bright golden locks of the child who reaches towards the luscious burden, and whose drapery displays rich warm lights running into the local colour of a lakish red. This, which must have been the most difficult figure of the whole, is perhaps the best in execution. Bright scarlet poppies, and trails of grape and vine-branches hanging over the basket, complete the chain of colour, by bringing an assemblage of powerful red, green, and purple into the lower portion of the picture.

EVENING.

"EVENING'S hush is solemnized by the prayer of childhood, ever grateful to the etherial beings who listen under its pale star."

Here again Mr. Townsend has conveyed into his allegorical representation, without forcing them, the hues of the sky that distinguish the moment. The floating draperies are a golden red, and ultramarine; and these colours pass off as it were, on each side, into the purple and gold of the clouds. The genii are painted on a very light key, with parti-coloured wings. The child in prayer is modelled with greater strength, and coloured with proportionate force; the head being highly relieved against the sunniest portion of the mass of evening cloud. The convolvulus, festooning a rose-bush, is made the vehicle of varied forms and colouring, that increase the happy air which it was the evident intention of the artist to convey. The drapery of this figure is not enough pronounced in colour; had it obtained the same strength of local hues as is found in other portions of these frescoes, the picture would have manifestly gained in power. The shadows of the flesh are here strong and defined, and the effect is that of evening sunlight.

NIGHT.



"NIGHT is accompanied by the genial influence of Sleep, and enwraps all in her starry veil."

The colour of the wings of Night consists of strongly-pronounced black and white; the figure itself, lit from above, appears mostly in shadow, and this, united with the purple colour of the "starry veil," contributes to give a peculiarly luminous atmospheric effect, as it were, to the golden background which surrounds. The child we may imagine sleeping on "a bank whereon the wild thyme grows;" and where we may suppose "the oxlip and the nodding violet" to have rendered their sweet perfume during the hours of day. The lights of the upper clouds are of a pale moonlit appearance, and the purple of the outspread veil is softened into the bluish grey shadows of the clouds, till the deep hue of Night is seen just under the Doves at roost. Around the reposing infant, however, a warm bright ray steals upon the sprays of ivy, on the cloud, and on the figure of Sleep—a sportive urchin, who, bent upon the execution of his salubrious mission, places upon the "Child of Earth" the emblematic wreath of poppies.

THE ILLUSTRATED SHEETS PRINTED BY COOK AND CO. 76, FLEET STREET, LONDON.

VISITS TO PRIVATE GALLERIES.

No. XV.

THE COLLECTION OF THE RIGHT HON. LORD NORTHWICK,

Thirlestane House, Cheltenham.

CHELTENHAM has been for some years distinguished as the favourite abode of numerous wealthy families, and the resort of others seeking the renovation of health, by the use of its mineral waters. It has thus grown into a place of great extent and consequence, and become remarkable for the number of elegant buildings it contains.

Beyond all others in the magnitude of its scale is Thirlestane House, situated just at the extremity of the town, on the road to Bath. Enclosed in a moderately-sized garden, it presents a façade of considerable extent, having in the centre a superb portico, supported by four Ionic columns, in which the order is more effectively treated, than usual in the employment of this style.

The interior presents a continuous range of apartments, nearly three hundred feet in length; of which one suite offers a vista of two hundred and ten feet, comprising the Gallery, Ante Room, Drawing Room, Saloon, and Dining Room. These apartments are lofty, and of admirable proportions; the gallery being eighty feet long, twenty-six feet wide, and thirty feet high. The walls are hung with a superb crimson colour, which is also continued in the curtains, and the satin cushions of the couches and chairs, constituting the furniture. The doors, door frames, window dressings, and all the timber work are painted in imitation of a delicate bird's-eye maplewood, to which the varied and gorgeous hues of the crowd of pictures, in their dazzling gilt frames, add a splendour truly palatial to the *coup d'œil*.

Of the collection of pictures herein displayed, the catalogue we give may afford an idea—that is to say, of their great number; but it would require a voluminous work to do justice to their fine quality, and infinite variety. Not only do they embrace the great masters of the foreign schools when the highest perfection was attained, but there is a numerous series of the works of the early painters, usually designated by the term *antique*. These pictures, in spite of their formal draperies, angular contours, and gilded ornaments, are highly interesting and instructive. The portraits in the collection are exceedingly fine, and comprise a profusion of the rarest works of Vandyke, Titian, Velasques, Holbein, and other celebrated masters, who have transmitted to posterity the lineaments of the great spirits of their age.

But we turn to a more gratifying feature of this assemblage, and that is the number of fine pictures it contains of the English school. Although we bow to the superior inspiration of Italian Art, and can enthusiastically admire the rigid truth and finish of the Dutch school, we are so "national" in love for our own artists, that our gratification is completed on viewing the works of Wilson, Reynolds, Maclise, Danby, Bonington, Mulready, Roberts, and many others, placed by the side of the ancients, and worthily competing for the homage due to excellence. Nor is there less of honour and respectful admiration due to the illustrious nobleman, who has devoted a long life, and a splendid fortune to the service of the Fine Arts. Not only does he derive a personal gratification from the high mental luxuries with which he is surrounded, but he imparts to others less fortunately circumstanced, the same enjoyment with the most perfect liberality. The Galleries of Thirlestane are nearly as free to the inhabitants and visitors of Cheltenham, as our National Gallery is to the population of the Metropolis. Upon this topic, and others appertaining to it, we shall have some remarks to offer before we close our report of this extensive and truly magnificent collection—a collection second to none in Great Britain for extent and value. Our notice must necessarily occupy much space: it will be, however, space well employed; although it will be utterly impossible for us to do more than refer to the works assembled in the Gallery and the principal apartments of the mansion; the bedchambers and passages are full of pictures that would make wealthy any moderate collection. These we shall be compelled, for the most part, to pass by.

THE GALLERY (EAST END).

P. P. RUBENS. 'Marriage of the Virgin.' This capital picture fills the *place d'honneur* in the collection. It is a composition of several figures, treated with the highest skill to produce a gorgeous display of the power of colouring. The Virgin is magnificently clothed in white satin, highly ornamented, and might pass for a lady in court attire. Although Rubens has made no attempt at the sublimer expressions of another school, he has succeeded in this fine work to the fullest extent of his miraculous command of the palette.

R. WILSON. 'The Lake of Nemi (Speculum Dianæ), with the Episode of Diana and Calisto.' The companion. Idem. 'The Campagna di Roma—Story of Diana and Actæon.' Much as the productions of this great artist are admired, it is here only the extent of his powers are displayed. This pair of pictures combine all the highest qualities of Art in landscape painting. The subjects are treated with the most refined elegance, the aërial tints are of the utmost purity and truth, and a delicious atmosphere appears to pervade every part. The figures and ruins introduced are of the most classical conception, and render this remarkable pair of landscapes among the finest creations of Art that have ever been produced. They at once place the English school on a level in this department, with that of Claude, the Poussins, and Domenichino.

E. W. COOKE. 'Fishing-boats in a Gale.'

. . . 'Dutch Boats on a River.'

TITIAN. 'Portrait of the Doge Vendramini.'

. . . The companion. 'Portrait of the Doge's Wife.'

. . . 'Portrait of Peter the Great.'

VANDYKE. 'The Three Generations, represented by an elderly and middle-aged female, and a child.'

MIGNARD. 'Portrait of Cardinal Fleury.'

. . . 'Portrait of a Duchess of Burgundy.'

WISSING. 'Portrait of Thomas Earl of Pembroke and Montgomery,' whole-length, in the costume of Lord High Admiral. It is engraved in mezzotint by J. Smith.

. . . 'Chevalier d'Urfé habited as a Knight of Malta.' Honoré d'Urfé was author of the "Roman de l'Astrée."

SOUTH SIDE.

TITIAN. 'Vitellius, one of the Series of the Cæsars.'*

SALVATOR ROSA. 'La fragilita della Vita Umana.' We cannot do better than quote Lady Morgan's account of this singularly imaginative picture from her "Life and Times of Salvator Rosa":—"It represents a beautiful girl seated on a glass globe: her brow was crowned with flowers, the fairest and the frailest; her arms were filled by a lovely infant, which she appeared to caress, while its twin brother, cradled at her feet, was occupied in blowing bubbles from a tube; a child somewhat older was mischievously employed in setting fire to a wreath of flax twined round a spindle; above this group of blooming youth and happy infancy, with wings outspread and threatening aspect, hovered the grim figure of Death, dictating the following sentence:—'Conceptio culpa, nasci pœna, vita labor, necesse mori.'" The ceremony of burning flax is used at the consecration of every new Pope, to admonish him, that all his worldly glories are as fleet and evanescent, as the flickering flame from the burning of flax. "Sic transit gloria mundi." The extinguished sky-rocket and the well-known Italian stiletto at the feet of the female are symbols appropriate to the subject; so are also the bubbles and butterflies floating about the infant's cradle. The gaudy decorations of a philosopher's bust denote the vanity of human sciences. The allegory is further completed by the devices on an Egyptian obelisk, and the grovelling thistle scattering its noxious and baneful seed with every motion of the air. This picture was formerly in the Ghigi Palace of Rome, and was painted by Salvator Rosa for Don Maria Ghigi, brother to Pope Alexander VII. It is only necessary to add that the execution is remarkably fine, and the colouring of a full, deep, and mellow tone.

TITIAN. 'Virgin, Child, and Saint.'

RAFFAELLE. 'Virgin, Child, and St. John.' Painted in his second manner. The heads indicate a pure and primeval simplicity.

TITIAN. 'Vespasian, one of the Series of the Cæsars.'

GIORGIONE. 'A Musical Party,' composed of a young man playing on a musical instrument, and two females, all seated on the ground, in a landscape adorned with buildings and a lake. If ever the perfect idea of the golden age were realised, it is in this charming production: the elegant repose, the lovely pastoral beauty of the females, the grace of the male figure, all imbued in the most magical tone of colour, contribute to the creation of an inspiration of Art, truly enchanting.*

L. CARACCI. 'Christ's Charge to St. Peter.' A large and noble gallery picture.

FRA BARTOLOMEO. 'The, Virgin, Child, and St. John.'

Manner of SCHIDONE. 'Holy Family' (oval).

BACKHUYSEN. 'Breeze, with Shipping.'

GLOVER. Large landscape, 'View of Ulswater.'

N. POUSSIN. 'Apollo and Daphne,' a very elegant composition of his best time and manner; from the collection of Lord Radstock.

RAFFAELLE. 'Portrait of the Duke d'Urbino.' This representation of Raffaelle's early patron may rank as an exception Sir J. Reynolds's remark, that he was not the same man in his easel pictures, that he was in his larger works. It is a work of the highest order of merit, and for dignity, grace, and expression, probably transcends every other portrait existing by his hand.

A. MANTEGNA. 'A Triumphal Procession.'

P. WOUWERMANS. 'The Miseries of War.' From the collection of Van Lanker, of Antwerp. A splendid and varied composition of numerous figures and groups displaying the sufferings in the Low Countries during the reign of Philip II. of Spain. All the miseries attendant on war and rapine are forcibly portrayed, with a fine feeling of sentiment; while, in execution, it is one of the most successful examples of the best period of the master.

RAFFAELLE. 'The Virgin, Child, and St. John.'

CORREGLIANO. 'The Virgin and Child—an Angel in the Clouds.'

P. P. RUBENS. 'The Four Doctors of the Church.' Engraved by Gallo. One of his usual grand gallery performances.

GAROFALO. 'The Holy Family.'

A. CARACCI. 'Dead Christ and the Marys.'

GLOVER. 'View of Ulswater.'

Master WILLIAM, or STEPHANUS of Cologne. 'The Vision of St. Gregory,' by a painter some times called William, and sometimes Stephanus. This unique work may be considered the most curious picture in the collection, being a production of the fourteenth century, in the finest state of preservation. It is exquisitely and elaborately finished, with all the care and precision of the illuminations of the period; the colour pure and of extraordinary brilliancy. The painter was a contemporary of the Van Eycks, and is principally known by a large picture in the Cathedral of Cologne. The marvellous production of his pencil here, represents in the centre Pope Gregory, with his attendant priests, bishops, and ministers of the altar, who are withdrawing a curtain to expose to public veneration the awful miracle; and, as witnesses, the artist has introduced the tutelary saints of Cologne, and many other royal and illustrious Catholic saints, among whom are St. Gerion, St. Peter the Hermit, the Mother of the Maccabees with her martyred Son, St. John the Baptist, the

* A series of colossal portraits of the twelve Cæsars was painted by Titian for Gonzaga, Duke of Mantua, and came into England with the whole of the Mantuan collection, purchased by King Charles I. from the successor of Gonzaga. They were sold by the Commonwealth for £1600. We find the two portraits of Vitellius and Vespasian, in this collection, named also in the Orleans Gallery, from whence they were purchased by Mr. Cosway, and we believe these are the identical pictures. Another of the series, 'Otho,' is possessed by Sir A. Hume, and four or five others are in the collection of Mr. Brett, of Hanover-square.

* Dr. Waagen, in his volumes on "Works of Art in England," attributes this picture, *sans ceremonie*, to the elder Palma, with whom it has scarcely any analogy. The Doctor often commits similar mistakes, which he ostentatiously parades, constituting himself an oracle on subjects he could not have understood, and with which he has filled his volumes to the great detriment of the student, and disadvantage of the historian. It would be endless and invidious to point out all the errors he has committed—the more to be lamented as his work is the only one existing on the works of Art in England, and is constantly referred to by contemporary writers.

Holy Virgin, St. Joseph, St. Helena, St. Ursula with three of her 11,000 Virgins, the sainted Queen of Hungary, St. Barbara, &c. In front of the altar are the Donataire, or patron, with one son, and opposite, his lady and five daughters. This picture deserves a careful investigation, and the result will carry conviction of the patient study bestowed on the minutest portion: entire admiration is felt at the pure execution and the extraordinary lustre of its colour at the present time.

GONZALES. 'A Group of Family Portraits.'

GASPAR DE CRAYER. 'Dance of Nymphs.' From the Lebrun Gallery.

GUERCINO. 'St. John.'

FRA BARTOLOMEO. 'Bishop Blaize, with St. John and St. Augustin;' whole-length figures.

CANALETTI. 'View on a Canal in Venice.'

A. DEL SARTO. 'Portrait of a Gentleman habited in black.'

SPAGNOLETTO. 'St. Jerome awakened by an Angel.' There is an etching by the artist of this subject.

J. JORDAENS. 'The Triumph of Silenus.' A composition of many figures.

C. DU JARDIN. A composition of two figures and a white horse; an excellent picture of its kind.

GUERCINO. 'St. Jerome in the Desert awakened by an Angel sounding a Trumpet.' This small picture is of the finest quality of the master, and was a distinguished ornament of the famed Orleans Gallery.

P. P. RUBENS. 'Portrait of the Emperor Charles V.,' treated allegorically; life-size and half-length.

PORDENONE. 'Venus Crouching, and Cupid.'

C. MARATTI. 'Portrait of Pope Clement XI.'

P. VERONESE. 'Idem of a Gentleman.'

VELASQUEZ. 'Idem of Pope Innocent X.'

VAN OS. A pair of exquisite fruit and flower pieces of extreme finish, by this painter.

GERARD DOU. 'Portrait of Dr. Harvey,' life size. It is certainly a rarity to find a head painted by Gerard Dou of the natural size, as our notions of his works are always associated with minute elaboration; but here we have this very faculty carried out on a full scale, in an astonishing degree. There is no mistaking the finished pencilling, the tone of colour, and the harmonious *ensemble* which distinguish this rare painter's works.

WEST SIDE.

P. P. RUBENS. 'The Judgment of Paris,' similar in size and subject to the one in the National Gallery, but with some variations from that well-known picture.

GUIDO. 'The Penitent Magadalen.' This is one of those fine works in which the artist displayed his greatest powers. It combines elevation of feeling with touching pathos. It formerly adorned the Caprara Palace at Bologna.

GUIDO. 'Cardinal Borromeo.'

A. CUYP. We have in this picture a remarkable historical monument of Dutch enterprise representing 'Pierre Both, or Bouth, the first Governor of the Dutch East India Colonies, and his Wife, attended by a Servant, with a distant view of the Dutch Fleet at anchorage of Jacatra,' where he established the first Dutch settlement in the islands of Java and Sumatra.* Independent of the interest attached to the picture, it is a fine work of the master, and of noble proportions.

PARMEGIANO. 'Portrait of Baldasar Castiglione.'

GIORGIONE. 'Warrior after a Combat.'

P. P. RUBENS. 'The Portrait of Mdlle. Lundens,' the young lady he has consigned to posterity with his own fame in the famous 'Chapeau de Paille.' There is a perfect analogy between these two pictures, the features, disposition of the hands, and other parts being nearly similar: the lady is here represented with a simple coiffure, decorated with a fillet of pearls. There can be no doubt of the identity of person; and, without instituting any comparison with the grand *chef d'œuvre* in the gallary of Sir R. Peel, we can say that the picture we are describing, possesses all the usual glow and facility of the great painter's pencil.

N. BERGHEM. 'Rural Felicity,' a delightful Arcadian scene, fully justifying its title, by representing the innocent, sportive enjoyments of shepherds and shepherdesses surrounded by their flocks. There is a tradition that this superb picture, of unusual size, was painted in competition with Both, for a premium offered by Vanderhulk, Burgomaster of Dort, beyond the price to be paid for the respective performances. It is further recorded that, being equally successful, their generous patron pronounced a judgment as honourable to himself, as it was creditable to the competing artists: that, "*as both had reached perfection, both were entitled to the premium.*"

NORTH SIDE.

VELASQUEZ. Whole-length 'Portrait of Don John of Austria, Son of Philip IV.' He is represented in a magnificent military dress; an encampment is in the distance. It is rich and brilliant in colour, rivalling Titian in his greatest excellence, and, according to Mengs, greatly surpassing him "dans l'intelligence du clair'oscur, et dans la perspective aérienne."

S. A. HART, R.A. 'The Quarrel of Wolsey and Buckingham,' a large historical composition. It is the most important work of our living painter, who is here put to a severe test by being placed in juxtaposition with the great masters of antiquity. However, it bears up respectably, and is is by no means overwhelmed by its illustrious neighbours.

GUIDO. 'Lucretia.' We have before commented on the peculiar grace and feeling with which this artist treated subjects of this class, and of which the present example is not deficient.

GUERCINO. 'Christ and the Woman of Samaria,' half-length. It is a capital picture, and came from the collection of the late Sir Simon Clarke.

CARLO DOLCE. St. John Writing the Revelation,' from the same collection. It is hardly possible to find words adequate to convey any idea of this sublime emanation of mind. It is filled with the purest poetry of the soul, and breathes the most fervent piety. High Art has never gone beyond this divine head; the contemplation of which is enough to convert the most contemptible of scoffers, into the most devout of Christians.

GAROFALO. 'The Stoning of Stephen,' a large historical composition from the Balbi Palace, at Genoa.

SCHIDONE. 'The Children with the Hornbook,' formerly in the Royal Palace of Capo di Monte, at Naples. Few pictures of the Italian school have ever been more popular in England than this. It is universally known by the fine engraving of Sir Robert Strange, when it adorned the Palace at Naples. The inscription on the print, of "*Imprimis venerare Deos*," declares that the first feeling to be inculcated in the infant mind, is the worship of the Deity.*

H. and I. VAN EYCK. 'The Adoration of the Three Kings.' The principal is the portrait of Philip le Bon, Duke of Burgundy, who wears the Order of the Golden Fleece, of which he was the founder: the portraits of the brothers, Hubert and Ian, are seen through the opening of a window-casement. Independent of the great importance of this picture by the reputed inventors or founders of the art of using colours with oil medium, it is admirable as an example of the state of the Arts at so early an epoch, the picture being in the most complete condition of preservation. The works of the brothers are extremely rare in all great collections. Their most important picture is 'The Worship of the Paschal Lamb,' in the Church of St. Bavon, at Ghent, for which sovereigns have repeatedly offered (so tradition says) to cover its surface with gold coin, as the price of its possession. Philip II., being unable to obtain it, gave Michel Coxie 2000 ducats to make him a copy. On the volets of the picture above named, at Ghent, there is represented Philip le Bon on horseback, and among the courtiers the painters have introduced their own portraits. These repetitions, on comparison, leave no question, or doubt of the authenticity of the capital work in this collection.

S. DEL PIOMBO. A picture entitled 'Lovers' Quarrels,' being small whole lengths of Raffaelle and the Fornarina.

VELASQUEZ. 'Lot and his Daughters.' A masterly picture, vigorously painted.

A. DEL SARTO. 'The Virgin, Child, and St. John.' A truly fine picture.

N. BERGHEM. 'A Cavalier on a white Horse talking to a Peasant.' A brilliant gem of the master, which has been engraved.

P. POTTER. 'Cows in a Meadow, with a Milkmaid.' A good picture with sunny effect.

S. ROSA. 'Soldiers Dividing our Saviour's Cloak.' A capital picture, painted with wonderful force and character.

W. VANDEVELDE. A small 'Calm.' This small picture offers the most tranquil and agreeable repose to the mind, after the exaltation created by the diviner conceptions of the Italian school, which abound so profusely on the walls of this superb Gallery.

MURILLO. Large landscape. 'Jacob placing the Speckled Wands before the Sheep of Laban.' This important picture is one of the famous series from the St. Jago Palace of Madrid, formerly belonging to the Marquis of Santiago. Another from the same series is one of the principal ornaments of the Marquis of Westminster's Gallery. Of their high quality, connoisseurs have long been agreed. Of late years, Murillo has been considered as holding place in the most exalted rank of Art. For purity of idea, a conception of form and expression not human, but ethereal, a simplicity of invention without any reference to the long-established ideas of classic design and arrangement, he is sublime without effort, and original without affectation. The picture here of Laban is treated with primitive simplicity; a tone of sweetness and tranquillity pervades every portion, and charms the spectator into a pastoral calmness of thought, and total forgetfulness of all mundane feelings.

W. MULREADY, R.A. 'The Convalescent.' This admirable work being now engraving for the Art-Union Society, it will soon be extensively known and appreciated.

D. TENIERS, Jun. 'The Alchymist.' Formerly in the collection of the King of Spain, where it has been described by Cumberland; taken from thence by Joseph Bonaparte, it was subsequently possessed by the late Lord Radstock. It is of the best period of the painter, and of his most facile execution.

T. WEBSTER, R.A. 'The Breakfast.' Numerous figures in the interior of a cottage.

GUERCINO. 'Jacob Blessing Manasseh and Ephraim.' A gallery picture boldly painted.

S. ROSA. 'Hermit in Devotion.'

A. VANDEVELDE. 'Cows' in a landscape.

A. CUYP. 'Horses held by a Youth.' Brilliant and luminous—a perfect transcript of Nature.

CORREGIO. 'Holy Family and St. Francis.'

BASSAN. 'The Nativity.'

* This enterprising Hollander sailed, in 1610, with a fleet of eight large ships filled with troops. The women who accompanied them were habited in male attire, and armed as soldiers during their voyage. Having installed his successor, he sailed on December 20, 1614, with four other vessels laden with treasure; but unfortunately his ship and two others were wrecked on the island of Mauritius. His family preserved this precious picture as a memento of their ancestor for a long series of years, and as a glorious offering of the Arts to his cherished memory.

* In the early part of the year 1799, Lord Northwick accompanied Captain Hallowell (afterwards Sir Benjamin Hallowell) as his guest in the ship Swiftsure, of which he was the commander, from Palermo to Naples. It was at a period of great interest and excitement. The French army had shortly before evacuated Naples to make head against the Russians, leaving a few only of their regular troops, with some of the Neapolitan rebels, in possession of the three strong forts of Naples, whilst an English squadron was riding at anchor in the bay, and Naples itself, respected as neutral ground, remained in its usual state of tranquillity.

In this state of affairs, when his Lordship was driving a calesse (a Neapolitan cab) down the grand Strada di Toledo, in company with Lord Edward O'Brien, then first-lieutenant of the Swiftsure, they observed this picture hanging within the doorway of a mean-looking house. On alighting from their vehicle to examine it more closely, they at once recognised Schidone's well-known picture, and concluded it had recently been stolen from the Royal Palace of Capo di Monte. In the same place was an elegant Etruscan vase, which was suspected to have been plundered from one of the royal palaces. Both these objects of Art were obtained of the then possessor for a trifle. The vase was afterwards given by his Lordship to Sir W. Hamilton, who had long known it and coveted its possession, and has since passed, with the entire collection of Sir W. Hamilton's antiques, into the possession of Mr. Hope, of Duchess-street, where it still remains. Such are the extraordinary migrations of the works of Art and antiquity, during the political convulsions of the last half century, which have displaced them from their long-cherished resting-places, and have plentifully contributed to add to the treasures, so highly prized in England.

L. DA VINCI. 'The Penitent Magdalen.' The tale is beautifully told. She is divested of all ornament, excepting the golden tresses of her hair, with which she modestly endeavours to conceal her graceful form. The correctness of outline and rotundity of feature are beyond all praise: the hands and arms, the tapering tips of the fingers, are drawn with an accuracy and grace that are only acquired by a perfect knowledge of anatomy, and the powerful application of chiaroscuro, of which Leonardo was the earliest professor. His true pictnres are of extraordinary rarity. The Latin inscription on the picture says, "Melius est sperare in Jehova, quam confidere in principibus."

CARAVAGGIO. 'David with the Head of Goliah.'

VELASQUEZ. 'Portrait of Don Luis de Haro on Horsehack.' Unquestionably the finest and most important of all the painter's equestrian portraits out of Spain, and only rivalled by those of Philip IV. and the Duc d'Olivares in the Sala d'Audiença of the Royal Palace of Madrid. It is a fine lesson for our English painters, where portraiture is so much in vogue.

GIORGIONE. 'The Woman taken in Adultery.' Numerous figures, half-length, and full of the rich golden hues of the master. Many of the heads are considered to be portraits, among which there is a fine intellectual head on the left (nearly bald) which has been frequently represented in pictures by Titian, Tintoretto, and Paul Veronese. The Saviour is saying, "He that is without sin let him cast the first stone," and points to a large block immediately in front, which it would be a physical impossibility to lift.

TITIAN. 'The Magdalen in the Desert.' This universally-admired picture unites all those rare and essential qualities that constitute perfection in the art of painting. It was one of the great ornaments of the Orleans Gallery.

L. DA VINCI. 'St. John.' Represented as a stripling, rather feminine, but singularly graceful.

A. CUYP. 'A whole-length Portrait of the unfortunate Count d'Egmont.' This picture shows the mastery Cuyp had acquired, beyond his cows and river banks.

REMBRANDT. 'Tobit and the Angel.' A powerful picture, quite in his ordinary, commonplace manner of treating sacred subjects, but redeemed by its felicitous execution.

GUERCINO. 'Samson with the Honeycomb.' A beautiful composition of three life-sized figures, half-length, in the very best manner of the painter. It was formerly in the grand saloon of the Colonna Palace at Rome, where it has always been admired as a capital performance.

A number of elegantly-contrived screens or easels are placed on the floor, and contain some very fine pictures hereafter noticed. The Gallery is further adorned with bronze statues of the Venus and Meleager, vases of Faenza ware, porcelain vases, mosaic tables, enamels of Limoges, and other articles of refined taste and vertu.

ON A SCREEN.

FRANCIA. 'Virgin and Child.'
G. BELLINI. 'Holy Family, with Partridges.'
L. DA VINCI. 'Virgin and Child.'

ON ANOTHER SCREEN.

G. POUSSIN. 'Landscape,' from the Strawberry-hill Collection.
ADRIAN VAN DE VELDE. 'Portrait of Himself,' life-size.
S. ROSA. 'Rocky Scene on Seashore.'

ON A SCREEN.

A. CARACCI. 'Apollo,' from the picture of Titian in the National Gallery.
L. CARACCI. 'Virgin, Child, and St. John.'

ON A SMALL SCREEN.

J. NASH. 'A Drawing of Milton dictating to his Daughters.'

ON A SCREEN.

Sir J. REYNOLDS. 'Portrait of Mrs. Barrington.'
VAN DER DOEZ (pupil of Van Eyck). A pair of antiques.
MURILLO. 'Head of a Peasant, with a Basket,' life-size.

ON ANOTHER SCREEN.

S. ROSA. 'Head of a Man.'
TITIAN. 'Portrait of Pope Paul IV.'
TINTORETTO. 'The Doge Venieri.'

SEB. DEL PIOMBO. 'The Descent from the Cross.' An altar-piece, with volets. It was formerly in the possession of Mr. Gilmore, and is engraved. The composition is of the highest excellence, and the figures are drawn with a severe grandeur, designating the influence of Michael Angelo on all the works of this painter.

THE ANTE-ROOM

is a small circular apartment, from whence we descend by a few steps into the Grand Gallery we have just described. In glass cases upon tables are contained a number of exquisite miniatures, engraved gems, ancient Greek coins, and medals of exceeding rarity and beauty. The pictures are:—

HOLBEIN. 'Portrait of Henry VIII.
... 'Portrait of Dante.'
... 'Mary Queen of Scots.'
FRASER. 'Rembrandt's Studio.'
RUBENS. 'Portrait of Mlle. Lundens.'
D. VAN BOSCH. 'Landscape, Figures, and Cattle.'
VANDERHEYDEN. 'Entrance to the City of Nimeguen,' from the collection of Van Lanker. An admirable example of a master, distinguished for minute execution of architectural details.
G. POUSSIN. 'Landscape, Buildings, and Figures.'
DOMENICHINO. 'Perseus and Andromeda.'
A. CARACCI. 'A Man in a black cap.'
... An oval picture, being the portrait of a gentleman in Spanish costume, delightfully painted, and an admirable work of Art. It has been attributed to Carlo Dolce.
... 'A Female Head.' It is an ancient Greek painting, and was originally on the walls of Titus' Baths at Rome.
VANDYKE. 'Portrait of Justus Souterman.' An admirable work. The painter made an etching of this picture of his friend, and fellow-student.
GIORGIONE. 'Head of Gaston de Foix,' from the Lucca Gallery.
... A very fine portrait (unknown) of a gentleman with a red beard, wearing a ruff.
BAROCCIO. 'Baptism of the Infant Christ by St. John.'
R. P. BONINGTON. 'The Timber Waggon.'
PERCY. 'Landscape—Woody Scene.'
J. BOTH. 'Landscape, a River and Bridge in the distance.'
REMBRANDT. 'Portrait of the Burgomaster Six.' Idem. The companion, a lady, probably his wife. A splendid pair of pictures, full of life and light; from the collection of Sir Simon Clarke.
... 'Female Head.' Another example of early Art, from the walls of Titus' Baths at Rome. This and the companion are ancient frescoes, and probably painted by an early Greek artist. They were removed out of the ruins of Titus' Baths, by the late Prince Poniatowski, from whose collection they were purchased by their present noble owner.
... 'Portrait of Don Antonio de Leiva.'
LUCAS VAN LEYDEN. 'Mary Magdalen's Dance.' A very remarkable composition of numerous figures occupied in the pleasures and jollities of the world; in the centre of which a cavalier is leading a portly female handsomely clad, apparently with the intention of dancing. There is a rare print by the painter, who was himself an engraver, which bears the above title, and has also the date of 1531, and the monogram L on a large stone, in nearly the centre of the print.
JULIO ROMANO. 'Mount Parnassus.' This is also a very interesting picture, as it contains a number of portraits of distinguished contemporaries. It is on a small scale, of nearly the same composition as the grand work which Julio Romano painted in conjunction with Raffaelle, in Le Stanze del Vaticano, and has been engraved originally by Marc Antonio Raimondi, and latterly by Volpato and Raffaelle Morghen.
J. RUYSDAEL. 'Landscape, with Trees.'
N. BERGHEM. 'Italian Landscape.' In a rich mountainous country; a city, and the lake of Perugia (the Thrasimene of the ancients), in the distance; peasants are returning from market, with their herds and cattle. The conception is grand and classical, the clouds of massive forms, and the whole composition is of a higher order of intellectuality, than we usually find in the works of this charming painter.
G. POUSSIN. 'A Classical Landscape' of design so pure, and of arrangement of subject so refined and elegant, that it is impossible to examine it without delight at the perfection of Art it displays.
A. CARACCI. 'Head of a Man.'
HOLBEIN. 'Portrait of a Lady in a ruff.'
Sir J. REYNOLDS. 'The Sketch of the Head of one of the Female Figures by Raffaelle, in the Incendio del Borgo.' This study was formerly possessed by Sir T. Lawrence, who held it in great esteem.
... 'Portrait of a Gentleman with a Ruff.'
P. LAURI. 'The Triumph of Galatea.'
GREUZE. 'Portrait of a Youth.'
CLAUDE. 'Landscape, with the Reposo.'
... 'Historical subject, with Architecture.'
N. MARS. 'Vertumnus and Pomona.'
BOLOGNESE. 'The Reposo, in a Landscape.'

THE DRAWING ROOM.

F. PRIMATICCIO. 'Clelia, with her Companion Virgins, escaping from the Camp of Porsenna.' It was long in the possession of Mr. Jennings, and there is a fine engraving after it by Bonasone.
CLAUDE. 'Landscape—a Seashore.'
J. RUYSDAEL. 'Landscape and River in Holland.'
BOLOGNESE. Large landscape with figures,—'The Rape of Proserpine.'
BROCKEY. 'Head of a Girl with flowers in her hair.'
... 'Portrait of a Lady.'
JAN MIEL. 'Merry-making at an Inn door.'
TITIAN. 'Venus Reclining.'
TINTORETTO. 'Christ Bound.' A capital picture, and vigorously painted.
J. VAN ORLEY. 'Virgin and Child.'
... 'Landscape, with Temple, by Moonlight.'
W. VANDEVELDE. 'Sea Piece.'
LIVERSEEGE. 'Don Quixote.'
C. CRESPI. 'Sleeping Nymphs.'
HOLBEIN. 'Portrait of a Lady.'
N. POUSSIN. Large landscape, called the 'Echo.' This picture is well-known by the figure of a dead man entwined by a serpent lying near a pond in the front, and various figures in the middle distance expressing alarm. It is a capital work, and has been frequently engraved. It was painted in 1650, for M. Pointel, and has been subsequently in the collections of Duplessis, Rambouillet, and others.
G. MORLAND. 'A Picture of Sheep.' Largely treated.
... 'The Entombment.' A small antique.
J. OSTADE. 'Landscape, with Cottages.'
Sir J. REYNOLDS. 'Girl with Flowers.'
P. BRIL. 'A Landscape.'
A. VANDER NEER. 'A Village by Moonlight.'
... 'Village Scene, Peasants carrying Wood, &c.'
BASSAN. 'The Annunciation.'
... 'An Antique Head, with a black cap and tunic.'
... 'Virgin and Child.
LIVERSEEGE. 'Soldiers Carousing.'
... A small antique of 'The Adoration.'
REMBRANDT. 'The Prodigal Son.'
STOOP. 'A Battle-piece with the Turks.' The conflict is represented on a bridge.
VELASQUEZ. 'A Vintage Scene.'
HUGHTENBURG. 'The Battle of Ramilies.' A magnificent specimen of the master, with innumerable figures admirably painted.

ON A SCREEN.

VANDYKE. Small picture of 'Christ Mocked.'
HOLBEIN. 'Mary, Queen of England, when a Child.' In beautiful preservation and finely executed.
GHIRLANDAJO. 'Virgin, Child, and Angel.'
G. NETSCHER. 'Diana of Poitiers.' Whole-length, an elegant and miniature portrait of the highest finish and brilliancy.
POELEMBERG. 'The Ascension of the Virgin, with Angels.'
BREUGHEL. 'St. Francis Praying.'
C. DU JARDIN. 'An Ass and Peasant Boy.'
PARMEGIANO. 'The Holy Family, with Saints.' The Virgin, with a book in one hand, is seated with the infant Christ in her lap, while the young St. John is embracing him; behind them is the Magdalen seen in profile, with an alabaster vase of ointment in her hand. A half figure of a venerable personage, with an open book under his left hand, occupies the front of the picture; on the right hand, Roman architecture, and a distant

landscape form the background. This capital work of Art is in the most perfect preservation; it was formerly possessed by Mr. Gillow, who formed a very valuable collection of the Italian masters when they were more attainable, than they now are. It possesses all the peculiar graces of expression which are assurances of the painter's works, and are so perfectly incapable of imitation, that the learned connoisseur can never mistake his genuine performances.

BREUGHEL. 'St. John Preaching to the Multitude.'

SCHIAVONE. 'Mars and Venus.'

PELLEGRINO DA MODENA. 'The Virgin in Glory, with Saints and Angels.' It was formerly possessed by Lady Hampden.

RAFFAELLE. 'The Flagellation.' A composition of three figures, in a small picture, painted in his earliest manner. It came from the fine collection of the late Henry Hope, Esq., of Cavendish-square.

DE WITT. 'The Annunciation.'

VELASQUEZ. 'Boy with Pencil and Book.'

LINGELBACH. 'Setting out for the Chase, many Figures and Horses at an Inn-door.' This is a most perfect work, and nearly equal to Philip Wouwermans. So fine a picture of the master is rarely seen.

VELASQUEZ. 'Portrait of Philip IV. of Spain.'

ON ANOTHER SCREEN.

G. DOU. 'A Young Woman at a Window, holding a Pink she has just gathered.' From the fine collection of the Duchess de Berri.

D. TENIERS. 'A Boor, with Drinking Glass and a Mug.'

W. MIERIS. 'Portrait of himself with a Pipe and Glass.' Extremely brilliant and fresh in colour; unlike most of his works, which have a somewhat vapid; tone it is worked with the most precious finish.

P. PERUGINO. 'The Virgin and Child,' of a small life size, seated on a throne, with St. Peter and St. Jerome standing on each side: a cardinal's hat on the foreground. From the collection of the Duke of Lucca. We may fairly pause to admire this grand work by the master of the divine Raffaelle, and have no hesitation in saying it is the most interesting and important elucidation of the foundation of the great school of Italy, that can be referred to in this country. It merits the profound study of artists, who will here find the germ of that supreme excellence, which shortly after raised the Italian painters to the utmost perfection, that has ever been reached.

METZU. 'Lady in Red Corset Playing Music, and a Gentleman Counting Time.'

JAN STEEN. 'Man with a Red Cap.'

A. OSTADE. Four figures, 'A Woman Singing, and a Man Tuning a Violin.'

JULIO ROMANO. 'The Birth of Jupiter.' From the Orleans Collection, and afterwards in that of Erard of Paris. This is a very remarkable picture, and well deserving of careful investigation. It combines in an extraordinary degree poetical invention, founded on mythological allegory; and is treated with the purity of Greek Art. An enchanted island is created from the bosom of the sea, redolent of the choicest productions of flowery vegetation. At a far distance, on the Cretan shore, Mount Ida, the fabulous birthplace of Jupiter, is seen towering in majestic grandeur above the long range of coast, which sparkles with distant objects, realizing *the hundred fair cities of this once-renowned island*. In the centre of this enchanting scene is placed the cradle of the infant deity, while the goddess Rhea is withdrawing the veil that conceals her divine offspring, and exposing its godlike image to the view of two attendant females. Two river nymphs with their urns complete the composition of this part; and it is further completed on either side by nine figures of the Corybantes, who with various musical instruments, are fulfilling their important mission as priests of Cybele. Each of the figures in the picture is deeply imbued with the severe grandeur of the best period of Greek Art, and induces the idea that some of its purest models have furnished the outline. All these figures, if studied separately, will produce exceeding delight, for the masterly design that exists in every part of the composition.

ON A SMALL SCREEN.

... 'The Adoration.'

VANDYKE. An enamel of the whole-length portraits of the Earls of Bedford and Bristol.

FROM EARL SPENCER'S, AT ALTHORP.

ON ANOTHER SMALL SCREEN.

D. TENIERS. 'Rustic Amusements, many figures.'

SASSO FERRATO. 'Virgin, with clasped hands, watching the infant Jesus asleep.'

ON A SMALL SCREEN

are placed two pictures by Watteau in ancient carved French frames, decorated with the royal arms of France. The subject of one is a lion hunt, with figures in Tartar habiliment; the other, 'Le Retour du Chasse, or Sportsmen Carousing.' The last-named picture is one of Watteau's happy and jovial subjects, and treated with the utmost facility of pencilling. There is an inscription on the frames, in old French, saying they were painted *en grand* by Watteau, for the King, at Fontainebleau.

ON A LARGER SCREEN.

On one side six fine enamels after Raffaelle, Vandyke, Holbein, &c. On the other side:—

RAFFAELLE. 'Group of Four Genii and a Lamb.'

N. BERGHEM. 'Landscape, Figures, and Cattle.'

D. TENIERS. 'Lady and Gentleman in a Garden.'

E. VERBOECKHOVEN. 'Ass and Sheep in a Stable.'

RAFFAELLE. 'Portrait of a Lady' (small size).

FROM STRAWBERRY HILL.

P. POTTER. 'A White Horse—Cavalier Reposing.'

In this room there are, besides the pictures, some very fine antique bronzes, enamels of Limoges, and vases of Etruscan ware.

SALOON.

A. KAUFFMAN. 'Cupid and the Graces.'

ALBANO. 'Apollo and Daphne.'

A. J. WOOLMER. 'Lucy Ashton.'

VANDYKE. 'Portrait of Lord Carnarvon,' temp. Charles I.

JAN STEEN. 'Saying Grace.'

A. CARACCI. 'Story of Polyphemus.'

... 'Portrait of Sir W. Godolphin.'

HOGARTH. 'The Gamblers.'

BONINGTON. 'Coast Scene—Boys and Fish.'

A. KAUFFMAN. 'Cupid and Nymphs.'

STARKE. 'Cows in a Landscape.'

W. MULLER. 'View of the Bay of Naples.'

F. R. LEE, R.A. 'View of Northwick Park.'

... 'Woman and Children.'

GAINSBOROUGH. 'Horse Watering.'

D. ROBERTS, R.A. 'Interior of St. Jacques, Dieppe.'

L. VERBOECKHOVEN. 'Sea Coast, with Boats.'

GAINSBOROUGH. 'Sketch for the Market Cart.'

D. ROBERTS, R.A. 'Edward the Confessor's Chapel.'

J. WILSON. 'Seashore at Low Water.'

W. MULLER. 'View on the Nile.'

P. VERONESE. 'Allegory, with St. James.'

H. GRITTEN. 'Interior of a Chapel.'

HOLBEIN. 'Portrait of a Lady.'

... 'A Young Man Reading.'

BROOKING. 'The Whale Fishery.'

R. R. REINAGLE, R.A. 'Rocky Scene, with Torrent.'

MAAS. 'Dead Birds.'

A. CUYP. 'Cows in a Landscape.'

F. R. LEE, R.A. 'Another View of Northwick Park.'

MAAS. 'Child, with Fawn and Dog.'

CARAVAGGIO. 'The Perplexed Student.'

A. STORCK. 'Shipping.'

ANTOLINEZ. 'An antique Portrait in a red cap.'

T. STOTHARD, R.A. 'Village Dance.'

HOBBIMA. 'Woody Scene, with Brook—Two Figures fishing.'

CANALETTI. 'St. Mark's Place.'

ON A LARGE SCREEN.

A. CUYP. 'The Harvest Moon.' In this picture Cuyp has exhibited the most perfect mastery of twilight tints, with the moon just rising among light, fleecy, silvery clouds. At first glance it appears like a brilliant picture of Vanderneer, but, on approaching it, the cattle, trees, and accessories, painted with the most solid impasto and breadth, at once designate it to be a fine work of A. Cuyp.

N. POUSSIN. 'A classical Composition of Eneas receiving Arms from Venus.'

On the chimney-pieces in this room are placed four antique bronze heads.

THE DINING-ROOM.

TITIAN. 'Portrait of Henry Howard Earl of Surrey,' magnificently attired. No one who views this picture, if acquainted with the principles of the Venetian school, can for a moment dispute the authenticity of the painter to whom it is attributed, nor that it is a very finely executed portrait by his hand. The remarkable analogy of the form and features to the recognised representation of Young Surrey, by Holbein, in Windsor Castle; and, still more so, to his portrait in the family residence of Arundel Castle, are strong evidences of identity. The picture at Arundel Castle has also strong impress of the pencil of Titian; and we may here add, that the heraldic bearings on this picture of the arms of England, quartered with those of Howard, are reputed to have been the immediate causes of the earl's untimely fate, and ruthless execution. He became in early youth enamoured of the daughter of the Earl of Kildare, who was descended on her mother's side from the noble family of Giraldi, of Florence; and the youthful inamorato celebrated his adored mistress in numberless sonnets, as the "Fair Geraldine":—

"From Tuscane came my ladie's worthy race;
Fair Florence was sometime her ancient seate.
Bright is her hewe, and Geraldine her hight."

A tournament was proclaimed at Florence to celebrate the nuptials of Alexander Grand Duke of Tuscany with the daughter of Charles V., and the noble youths of Europe were invited to take part in the brilliant ceremony. The fair Geraldine presented her lover with a costly tournament attire, covered with the richest embroidery, and enigmatical devices of the "true lovers' knot." The Emperor Charles V. was then holding his Court at Arezzo, in Tuscany, and among his retinue was Titian, who painted at this time the fine equestrian portrait of the Emperor, which we believe is now in the Palace of the Escurial. From the combination of all these circumstances, we imagine there is no difficulty of considering the picture we are now noticing, as having been painted at this same period. The remarkable similarity of feature to the acknowledged portraits, the introduction of a little dog, the well-known symbol of fidelity, into the composition, and the detailed gorgeous attire, fully warrant the belief of its being an authentic portrait of the Earl of Surrey.

N. POUSSIN. 'A Classical Landscape.'

... 'Portrait of Michael Angelo.'

A. DEL SARTO. 'Portrait of a Young Man.'

MASACCIO. 'Portrait of Himself.' Dr. Waagen has thought fit to attribute this portrait to Filippino Lippi, without offering any reason but his dictum. It is unquestionably difficult to decide upon the works of such very early masters, and their identity can only be established by comparison with the historical monuments, still existing from their hand. In the present instance, independent of the most perfect analogy of style, colour, and execution, this picture has been traditionally considered authentic, and, as such, has been frequently engraved in illustration of the early epoch of the Arts in Italy.

GUARDI. 'An Architectural Subject.'

J. WYNANTS. 'Landscape on the Banks of a River.'

F. HALS. 'Portrait of Himself.'

DOMENICHINO. 'St. Sebastian.'

LUCA GIORDANO. Naked female, half-length, after Raffaelle, 'The Vision of Ezekiel;' an early copy, or replica of the subject. It was formerly in the collection of the Duc de Lucca.

N. POUSSIN. 'Landscape, with Buildings reflected in a Lake'

Sir J. REYNOLDS. 'Sketch of a Girl's Head.'

GAINSBOROUGH. 'Landscape—Evening.'

GIORGIONE. 'Large Landscape—Cupid, stung by a Bee, complains to Venus.' From the Orleans Gallery, where it is engraved; afterwards in the collection of Walsh Porter.

... 'Small Portrait of a Man in black attire.'

... Idem, oval.

DENIS. 'Landscape and Cattle.'
REMBRANDT. 'Portrait of a Gentleman,' life size.
REMBRANDT. The companion, 'Portrait of a Lady.'
P. REINAGLE. 'The Sermon; or, Uncle Toby and Corporal Trim.'
HOFLAND. 'English Landscape.'
WEENIX. 'A large Picture of a Peacock, Fruit, Flowers, &c.'
S. ROSA. 'The Angel and Tobit, in a Landscape.'
J. LEWIS. 'Lion and Lioness.'
TIEPOLO. 'The Clemency of Alexander.'
HOFLAND. 'Small English Landscape.'
L. BASSANO. 'The Family Concert.'
DENIS. 'Landscape—Goats and Peasant.'
T. STOTHARD, R.A. 'Urania and Attendant Nymphs.'
... 'Small Portrait of Cromwell.'
E. QUELLINUS. 'Large Allegorical Subject, with many Figures.'
GUIDO. 'Portrait of the Cardinal Barberini.' Life size, seated.
... 'Portrait of Sir Philip Sidney.'
Old Italian. 'Adoration of the Virgin.'
PARMEGIANO. 'Portrait of a Young Man with a Beard.'
TITIAN. 'Danaë and Cupid.' This is a repetition of the picture formerly in the Farnese Collection, and thence transported to the Capo di Monte Palace, at Naples, where it was engraved by Sir Robert Strange. The present picture adorned the Palace of the Prince Belvidere, situated over the Grotto of Pausilippo, at Naples, and was always esteemed as a fine work of Titian's, long before the Farnese Collection was removed to that city. It was obtained from the Prince Belvidere in 1795, and, after many risks and adventures, was received in England in 1801.
CANALETTI. 'The Grand Canal during the Carnival, with a Gondola Race.' The numerous race of small amateurs should see this picture, to judge what Canaletti was capable of; and they would then repudiate the hundreds of pitiable imitations, with which all inferior collections are deluged.
TITIAN. 'Pope Paul III.,' life size. This important portrait may worthily rank with the very best of the representations of contemporary sovereigns. The Pope is represented in the fulness of age; the hands are painted with great excellence, and the harmony of the whole is perfect.
... 'St. Jerome Reading,' life size. An early picture of some Italian master, probably Carlo Dolce, when studying the works of Caravaggio.

On the sideboard in this room are placed some exquisite enamels of Limoges, and a splendid chased salver of silver gilt, charged with numberless figures and devices.

THE NEW GALLERY—FIRST ROOM.

T. UWINS, R.A. 'Italian Peasants.'
W. REDGRAVE, A.R.A. 'A Female working at Night,' illustrative of Hood's "Song of the Shirt."
T. S. COOPER, A.R.A. 'Cows in a Landscape.'
D. TENIERS. 'A Pasticcio of Christ and the Woman of Samaria.'
N. POUSSIN. 'Satyrs and Bacchanals.'
W. E. FROST. 'Sabrina,' a small study of the picture exhibited at the Royal Academy.
GAUDENZIO DI FERRARA. 'Seven Figures at a Table,' painted much in the manner of L. Da Vinci.
A. VANDER NEER. 'View in Holland.'
PATEL. 'An Italian Landscape.'
G. E. HERING. 'View on a Lake in Italy.'
Modern. 'Moonlight View in Holland.'
F. MILLE. 'Landscape.'
ROTTENHAMMER. 'St. Paul and St. Barnabas Preaching.'
CLAUDE. 'Landscape.'
UBERTINO. A pair of very fine small historical pictures of oblong form, by this scholar of Perugino.
VALENTINI. 'Two Angels' Heads, laughing.'
W. VAN DE VELDE. 'Portrait of Admiral Van Tromp,' half length; a sea fight in the background.
J. B. CONEGLIANO. 'St. Catherine,' a beautiful representation by this early master.
P. REINAGLE. 'Landscape and Cattle.'
F. MILLE. 'Italian Landscape and Figures.'
J. RUYSDAEL. 'Landscape and Cascade.'
BERGHEM. 'Landscape and Cattle.' The landscape is slightly painted in this picture, and resembles Moucheron in this particular, although it has always been considered to be entirely from the pencil of Berghem.
G. COQUES. 'Family Portraits.'
J. VAN HUYSUM. 'Highly-finished Landscape, with Diana and Nymphs.'
JAN STEEN. 'Figures Singing.'
POOLE. 'Beggar Boy,' said to be thinking of the future.
W. MULLER. 'Sketch in Venice.'
A. DEL SARTO. 'Holy Family and St. John.' This is a capital picture by this admired painter of the Florentine school, and deserves an attentive examination for its correct drawing and grandeur of forms.
W. VAN DE VELDE. 'The English Fleet preparing for the Battle of Solebay.'
VANDYKE. 'Samson.'
OUWATER. 'A Town in Holland.'
EDMONSTONE. 'Italian Boys.'
NETSCHER. 'Portrait of a Lady,' half length, small size.
.. 'Portrait of a Lady,' life size, *temp.*, Eliz.
A. CUYP. 'Landscape—Man Driving Cows.'
D. DA VOLTERRA. 'The Deposition from the Cross.' This picture contains about thirty figures, and varies somewhat from the great work of the same subject by this artist, which is in the Church of La Trinita di Monte, at Rome. He was assisted by Michael Angelo in designing this important composition, which possesses all the breadth, depth, and solemnity of character which characterize his great prototype. Speaking of this picture, Lanzi says, "Quella maravigliosa Depozizione che insieme con la Transfigurazione di Raffaelle e col Girolamo di Domenichino se computâ frà le miglior Tavoli di Roma."
... 'Italian Architecture on the Sea Shore.'
COPLEY FIELDING. 'View of a Lake.'
W. MULLER. 'Italian Boy and Guinea Pig.'
... 'Portrait of the Earl of Essex,' *temp.* Eliz.
FRASER. 'The Sign Painter.'
L. BACKHUYSEN. 'Sea Piece—many Figures on the Shore, Vessels in the Offing.'
JAN STEEN. 'Kermesse in a Village.'
S. A. HART, R.A. 'Cardinal Wolsey Arriving at Leicester.'
G. MORLAND. 'Rustics Reposing.'
J. RUYSDAEL. 'Large Woody Landscape, with Figures Fishing.'
DOUGLAS COOPER. 'Shylock.'
TERBURG. 'A Gentleman in a Spanish Black Costume,' small whole-length.
J. and A. BOTH. A capital picture by the brothers, of an elegant landscape and figures.
W. MULLER. 'View in Rhodes.'
JAN DE MABUSE. 'Adoration of the Three Kings.'
SIR T. LAWRENCE. 'Portrait of a Child.'

NEW GALLERY—SECOND ROOM.

P. P. RUBENS. 'Landscape, with an Equipage—Philip baptizing the Eunuch.'
ALBANO. 'Diana and Nymphs disarming a sleeping Cupid.'
JAN VAN EYCK. 'Head of Christ,' life size.
TITIAN. 'St. Jerome praying in the Desert.'
VERNET. 'Coast Scene—Morning.'
LUCATELLI. 'Grand Landscape and Figures.'
CLAUDE. 'Italian Landscape.'
W. VAN DE VELDE. 'The Battle of Solebay—The English Fleet commanded by Lord Sandwich.' Formerly in the possession of Lord Methuen.
A. VAN DE VELDE. 'Landscape and Cattle.'
... 'Holy Family' (antique).
BISCAINO. 'Nativity, with Angels and Shepherds.'
RUBENS. A brilliant sketch, composed of several figures, of 'David removing the Ark.'
MAZZOLINI DI FERRARA. 'Christ Mocked,' many figures.
F. FRANCIA. 'The Virgin and Child.'
GAINSBOROUGH. 'The Market Cart.'
R. WILSON. 'Cicero's Villa.'
F. DANBY, A.R.A. 'The Wood Nymph saluting the Rising Sun.'
... 'Virgin and Child.'
... 'St. Jerome Praying.'
VERNET. 'Seaport, with Lighthouse.'
VELASQUEZ. 'A Tournament in a Landscape.' The original sketch for the large picture, now in the possession of Lord Cowley, to whom it was presented by King Ferdinand VII. of Spain.
CLAUDE. 'Architecture on the Sea Shore, and Shipping.'
... 'Ascension of the Virgin.'
KREMER. 'The Painter's Adieu.'
GUIDO. 'St. John,' half length.
RUBENS. 'Holy Family, St. John, and St. Ann.'
W. MULLER. 'A Wintry Landscape.'
HOGARTH. 'Portrait of Dr. Lock.'
MORETON. 'An Indian with a Goblet.'
SIR J. REYNOLDS. 'Portrait of Major André.'
C. JANSEN. 'Portrait of Beaumont, the Dramatist.'
SIR J. REYNOLDS. The original study of 'The Infant Hercules' for the great picture painted for the Empress Catherine of Russia.*
VANDYKE. 'The Virgin Weeping over the Dead Saviour.'
J. VERNET. 'A River Scene between Rocky Shores—Fishermen with their Nets in the foreground.'
TITIAN. 'Portrait of a Lady,' half length, in Venetian attire.
HOPPNER. 'A Country Girl in a Bonnet.'
VANDYKE. 'A Gentleman habited in Scarlet.'

---

* Painting by Sir Joshua Reynolds, of 'The Infant Hercules, in his Cradle, Strangling the Two Serpents.'—Anecdote in regard to Sir Joshua Reynolds's original Sketch for his picture of 'The Infant Hercules Strangling the Serpents in his Cradle.'—Some time in the year 1788, Sir Joshua Reynolds, being on a visit to his friend Burke, at his seat, near Beaconsfield, told him that he had lately received a commission from the Empress Catherine of Russia to paint a picture—that her Majesty had left him unrestricted in regard to the subject, size, and price of the picture; and that he was anxious to consult his friend on a matter in which his fame and and credit were so deeply involved. Mr. Burke replied that Sir Joshua's application was made at a most fortunate moment, as the wife of the manager of his live stock, whose name was Rolfe, had recently been put to bed of an extraordinary fine male child (who had been christened William), and who would afford him an admirable classical subject for an Infant Hercules; on which eminent artists of all ages (painters, sculptors, and poets) had already exercised their talents, and acquired immortal renown. After which Sir Joshua was immediately conducted by his illustrious friend to the bailiff's house; and finding the child to be, in every respect, a perfect model for the subject that had been suggested to him, sent for his colours, brushes, and canvas, and painted the masterly sketch now at Thirlestane House. The model for which sketch is now still living—a robust, athletic yeoman, cultivating his own farm, near Beaconsfield; and to quote the Duke of Buckingham's own words, at a recent agricultural dinner—"The best farmer in the county of Bucks."

In order to verify these facts, the owner of the picture, a short time ago, called upon the Duke of Buckingham, who fully confirmed to him the reports above stated, and kindly indicated Mr. William Rolfe's address; and a letter being, consequently, forwarded to Rolfe, to request some proofs of his identity, produced the following very satisfactory reply:—

"Sealy's Farm, Beaconsfield, June 8, 1814.

"My LORD,—In consequence of your Lordship's letter not being properly directed, it did not reach me till two or three days ago, which is the reason of my not answering it before. In reply, I now beg to say, that I remember many times hearing my father and mother say that Sir Joshua Reynolds did, as you have been informed, paint my likeness when an infant, as a model for his picture of 'The Infant Hercules strangling the Serpents in his Cradle.' I also remember, when a boy, being frequently addressed in the name of 'Hercules,' by Mr. and Mrs. Burke, Mrs. Nugent, Mrs. Haviland, and others of Mr. Burke's friends and visitors—'Here comes Hercules'—'How do you do, Hercules?' &c. &c.,—are expressions very clearly in my recollection. The fact was also well known in this neighbourhood, and has been frequently talked of since to the present time. I was born in the year 1788, and believe that the picture was painted when I was five or six months old. I have heard my parents say, that I was asleep in my cradle at the time Sir Joshua saw me, and that he said I was in just the attitude in which he wished to see me—having, in my sleep, stripped my arms, &c., of their clothing.

"The information your Lordship has received respecting my father's situation in life, at the time the painting was made, is somewhat erroneous. He was then working-bailiff to Mr. Burke, and lived at his farm-house at Butler's Court; and was principally engaged in managing his live stock, in which he took particular interest.

"What went with the painting at the time I have never heard, but am very glad to hear that it has fallen into your Lordship's hands; and take the liberty of asking the favour of being, some time or other, allowed a sight of it, when I shall be most happy to tell your Lordship any other little circumstance I may remember respecting it.

"I remain, my Lord,
"Your lordship's most obedient, humble servant,
"WILLIAM ROLFE.
"To the Right Hon. Lord Northwick."

B. Cuyp. 'Portrait of his Wife, wearing a large Ruff'; extremely fine.
Rubens. 'Portraits of Simon de Vos and his Son,' half length, size of life.
T. Creswick, A.R.A. 'The Mountain Stream.'
Diepenbecke. 'Lady and Child, with accessories of Flowers.'
G. Camphuisen. 'Figures, Cows, Farm Buildings, and Ruins of a Tower,' painted in the warm tone of A. Cuyp, whom he successfully imitated.
. . . 'Antique Portrait,' said to be of Sir A. Brown.
Canaletti. 'Canal Scene—Venice.'
A. Cuyp. 'Cows Reposing on the Banks of a River—a Shepherd playing his Pipe.'
Claude. 'The Bay of Baiæ,' a grand landscape with classical buildings. There are some other pictures by this renowned landscape painter in the collection, but this one is of unsurpassing beauty, and ranks with his finest works.
D. Teniers. A pair of pictures, consisting of 'Groups of Ducks,' in appropriate landscapes, with water, &c., from the collection of the Duc de Valentinois.
School of Murillo. Small circle—'The Holy Family and St. John.'
D. Maclise, R.A. 'Robin Hood, from "Ivanhoe."' Certainly the most important work of this accomplished artist. It is a perfect crowd of figures admirably arranged, and among them may be recognised his own portrait, and several of his contemporaneous friends.
P. Naysmith, 1830. 'Windsor Castle,' and the companion, 'A Forest Scene.' Two of the very finest pictures the painter ever produced, and worthy of associating with the best works of Hobbima, to which they bear a close resemblance in the crisp manner of treating the foliage.
A. Cuyp. 'A Halt of Cavaliers.'
D. Maclise, R.A. 'The Irish Wedding.'
Jan Steen. 'The Schoolmaster.'
. . . 'Portrait of Sir W. Russell.'
Morton. 'Boys Playing with a Dog.'
Van Schendel. 'Selling Poultry by Candlelight.'
Correggio. Replica of 'The Holy Family' in the National Gallery.
. . . 'Holy Family,' in a landscape.
. . . 'Holy Family and St. John.'
G. Poussin. 'Italian Landscape.' This is the finest of all the pictures by this master in the collection, and there are several very excellent, particularly a small one in the Ante-room to the Gallery; but this is incomparably the grandest composition.
A. Cuyp. 'Two Cows, a Shepherd, and other Figures,' in a landscape.
. . . 'The Virgin, Child, and Saints.'
N. Berghem. 'Woody Scene with Rocks, a team of Oxen, other Cattle and Figures.' Replete with all the beauties of the master, and of rather an important size.
Canaletti. 'View on a Canal—Venice.'
Bronzino. 'St. John in the Wilderness.' Life size.
Van der Neer. 'Market-place, many Figures in Eastern Costume.'

ON A SCREEN.

Lorenzo Credi. 'Virgin and Child—St. John kneeling.'
Sandro Boticelli, nat. 1437. 'Virgin kneeling, Infant Jesus asleep.' These two pictures are in the most perfect state of preservation and lustre. Notwithstanding the stiffness of contour peculiar to the period, there is a depth and intensity of expression in the heads, quite indicative of the true feeling for the sublime, which has ever existed in Italian Art.

ON ANOTHER SCREEN.

T. Gainsborough. 'Man on a White Horse, leading another.'
Wynants. 'Landscape, Figures Hawking.'

ON ANOTHER SCREEN.

Guido. 'Virgin with the Sleeping Jesus.'
Agnes Dolce. Two heads in one picture; life size, with musical instruments. Very beautiful. There is also in this room a small Greek altar-piece painted in oil, which was presented by the Emperor Paul I. to the King of Poland.*

* The pictures of 'The Dismissal of Clarendon,' by E. M. Ward, and the 'Diana and Actæon,' by W. E. Frost, have been recently purchased from the Exhibition of the Royal Academy, and will shortly be added to this Gallery.

THE PARLOUR.

F. R. Lee, R.A. 'Large Landscape.'
Schotel, of Dort. 'Brisk Breeze, with Boats.'
D. Teniers. 'A Flemish Fête near a Cabaret; in the distance the Château of Dry Toren, at Perck, near Vilvorde; which was the country residence of the Painter.'
Le Nain. 'Interior, Piper playing—many Figures.'
T. S. Robins. 'Sea Piece.'
S. du Pesaro. 'Holy Family Reposing.'
Dietricy. 'The Circumcision of Christ.'
. . . 'A Woman and Child'—Spanish school.
Martin Shoengaur. 'The Crucifixion.'
S. Percy. 'Wood Scene.'
J. Ward, R.A. 'The Battle of Marston Moor.'
Greuze. 'Io.' An elegant female figure.
Fontana. 'Portrait of an Italian Poetess (Lavinia).'
E. W. Cooke. 'Selling Fish—Boats aground.'
Rubens. 'A Lady in ancient dress.'
F. R. Lee, R.A. 'Large Landscape.'
J. Jacobs, 1845. 'Coast Scene — View in Greece.'
Greuze. 'Ariadne.'
Von Holst. 'The Card Player.'
E. W. Cooke. 'Dutch Boat grounded.'
W. Van de Velde. 'Shipping Piece.'
Velasquez. 'Head of St. John in a Salver.'
L. Credi. 'Virgin Worshipping the Saviour.'
Guido. 'The Angel appearing to St. Jerome'—a grand gallery picture, possessing all the higher qualities of Art, and replete with the divine expression of the heads, always found in Guido's best performances. It was formerly in the possession of Walsh Porter, and subsequently in the Saltmarshe Collection.
Paduanino. 'Virgin and Child.'
Vandyke. 'Two Old Men's Heads'—a sketch.
W. Van de Velde. 'A Calm.'
Copy, by Cammucini, after Annibal Caracci, of 'Venus rising from the Sea.' The original is at Northwick Park.
L. Cranach. 'Venus and Cupid.' Antique.

LIBRARY.

Vernet. 'Coast Scene in the Mediterranean.'
. . . 'Virgin, Child, and St. John.' Circular.
Francia. 'Virgin and Child.'
Wright, of Derby. 'Mount Vesuvius.'
Bonifaccio. 'A Scriptural Subject.'
Albano. 'The Creation.'
. . . 'Portrait of Charles V.' Antique German.
John Wilson. 'A Calm.'
. . . 'Virgin, Child, and Saints.' Spanish school.
Holbein. 'A Portrait.'
W. Hilton, R.A. 'A Sketch.' Historical.
P. F. Van Brussel. 'Fruit and Flowers.'
Bolognese. 'Grand Landscape, with Figures.'
P. da Cortona. 'Jacob and Laban.'
J. Wilson. 'Small Landscape.'
Linton. 'View at Harrow.'
R. Wilson. 'Lake Scene in Italy.'
After Vandyke. 'Charles I.'
Shayer. 'Sea Coast and Figures.'
S. Rosa. 'Rocky Scene, with Figures.'
P. Naysmith. 'Landscape—View of the Baths of Lucca, Italy.'
S. Rosa. 'Landscape and Figures.'
Valentino. 'Head of a Musician.'
Tiepolo. 'St. Borromeo at the Hospital Gate.'
Vandyke. Sketch, 'Samson.'
. . . 'Antique Portrait.'
. . . 'Adoration.' An antique.
J. Wilson. 'The Sea Shore.'
Vernet. 'Shipwreck.'
A. Storck. 'Embarkation—numerous Yachts.'
. . . 'Virgin, Child, and St. John.'
A. Durer. 'St. Jerome.'
Hodges, R.A. 'Pausilippo.'
S. Rosa. 'Landscape and Figures.'
. . . 'Antique Head of a Nobleman.'
Sir T. Lawrence. 'Drawing of a Child's Head. Portrait of Miss Barton.' Beautifully engraved by Lewis, senior.
Overlaet. A very singular and elaborate drawing by this artist, commonly called 'The Baker of Antwerp,' after the famous 'Châpeau de Paille.'

An extensive collection of rare coins and medals, upwards of 20,000 in number, are contained in a variety of cabinets in this room, besides the books, forming part of the very extensive library.

IN THE HALL

are two landscapes by Linton and two landscapes by Glover, Views at Harrow, &c., and four circular pictures of Nymphs and Cupids by Angelica Kauffman.

ON THE STAIRCASE

are a copy of 'The School of Athens,' Raffaelle; 'Bacchus and Ariadne,' Titian; a Sibyl, by Mola; an antique picture of a Roman warrior, and some others.

The upper apartments contain a considerable number of pictures; but as they are of comparatively minor consequence, and in rooms appropriated to retirement, we do not name them.

Many fine casts and copies from the antique are dispersed over the mansion, and add to the *ensemble*. It is gratifying in the highest degree to say that every facility of viewing the collection is afforded to the public, daily, from one to three o'clock. When the noble proprietor is resident in the house, the usual course is to apply for a ticket, which is readily granted by his Lordship to respectable applicants, to admit a party. When he is absent, there is no difficulty; on applying at the above hours, an immediate admittance is given,—if the weather be not wet, and the appearance of the company justify the permission.*

In concluding, we very much regret that the limited bounds of our Journal do not allow us to notice a great number of very fine pictures in the collection, otherwise than by their titles; but the enlightened visitor will readily discern their beauties. We must also premise, that although we have done our best to ensure accuracy in our catalogue, yet changes and additions are so constantly being made, that our notice, after all, can only be an approximation to an account of this very extensive and magnificent museum of the Fine Arts.

Our next number will contain the Visit to Northwick Park, his Lordship's residence in Worcestershire; we have been kindly permitted to take ample notes from the collection there; it will be found to be nearly equal in extent and importance to that of Thirlestane House.

PEN AND INK SKETCHES.
BY MRS. S. C. HALL.

No. V.—The End of the Season.

The simplicity of some of our country cousins, even in this the nineteenth century, is so great that they still continue to divide the year according to the calendar, and write about summer and autumn, winter and spring, while the *habitués* of London know it has but two great divisions—"the Season"—and a torpid state of existence called "out of the Season." Members of Parliament, and mothers who have daughters to "finish," date the commencement of "the Season" from the opening of the House, but the fashionable "world proper" have faith in its existence only from the first night of the Opera to the closing of the same; everything done and endured during that period is "in Season," everything that takes place—in London—after that period is "out of Season"; and it is marvellous the number of "high" marriages that "hurry on" at the very fag-end of "the Season," because it would be "like not being married at all" to be married "out of the Season." You may now drive round the Park at six o'clock and not meet more than half a dozen carriages, and *they* skulk along as if ashamed to be seen, the horses looking crest-fallen, and the servants altogether *abattu*. The Opera-house, silent and deserted, resembles a

* We are bound to lay some stress on the liberal course pursued by Lord Northwick—in the hope that his example may find many imitators. The admission of the PUBLIC (for so we may write the word), has been continued for a considerable period, without the least annoyance or irregularity of any kind. And be it remembered Cheltenham is a town thronged with visitors of all grades and classes; Lord Northwick enjoys his pictures—perhaps no person ever enjoyed more thoroughly the luxury of living among works of Art—but his pleasure is not a selfish one; he desires it to be shared as widely as possible.

hearse in plaster. If you call on a lingering friend, you find the house "done up" in whitybrown paper and brown holland; and you can hardly get served at Harding's or Howell and James's—the "young persons" having gone for a holyday—now "the Season" is over.

The Exhibitions are closed, and it is not a little grievous to think that you may never again meet the pictures that afforded you a world of pleasure during the late "Season"; you wonder why you did not see them more frequently now they are gone to their own homes, or far away into the provinces to excite the admiration of those very country cousins who will persist in thinking there are four seasons to the year! The clubs might as well shut their window-blinds, for hardly a face peeps forth from the frameworks so lately animated by "great" gossips; a solitary waiter may be seen shifting the papers from one table to another, for the sake of keeping up his practice; and, perhaps, an idle housemaid sits quilling a cap in one of the upper rooms. Even incipient little tufts of grass may be noted in the highway of our squares, and the West-end suburbs are as much deserted as the West-end itself—nothing but windows closed and blinds drawn down, while servants answer double knocks of country visitors from the areas. If you are in the City neighbourhood, or near Hungerford-pier, you find that the entire population consists of nondescript sort of men, with large cotton umbrellas and minute carpet-bags, who rush about, as if they had eaten of the insane root, after overloaded steamers, that no sane persons would venture to enter; yet on they go, and in they go, multitude after multitude—especially on Saturday afternoons—to places found, doubtless, upon the map, but which you never before heard of; in fact, the population that inhabits London, out of the Season, is a class totally unknown, unthought of, and unobserved, in the Season—the brushwood of the vast forest—nothing more! and yet how instinct with life and purpose is this mighty living under current, that ever rises and falls beneath the foaming and froathing billows of society's great sea! And what influence and power mounts from out this living mass to astonish those who think their small circle "THE WORLD!"

It is not only the "West-end" that feels the change—the extinction of "the Season." The artists have vanished. We shall have them back again, with well-stored portfolios and minds refreshed, ready to commence their pictures for the next Exhibition—their Season. The poor models!—I often wonder what, out of season, they do. They are as badly off, I fear, during the interregnum as the poor milliners; for the rest that brings privation cannot be described as repose.

I congratulated a poor, pale, slight girl the other day, who brought home some work from "a fashionable house," where they labour for sixteen hours a day in close rooms, lit at night by gas,—I congratulated *her* upon the termination of "the Season." "It brings no comfort to me," she replied; "I shall be driven back to plain work, and I must work sixteen hours a day at that for the shops."

There are thousands who tell the tale she told me—of hard labour and poor reward. I wish all ladies would think of this, and upon principle *cultivate*—if they cannot *feel*—an interest in the living instruments that minister to their enjoyment: a fair recompense for toil—a recompense that would enable the labourer to live in health and moderate comfort—as the payment of toil and good conduct, cannot be too much to entreat for those who might well ask,

> "Give me one hour of rest from toil,
> From daily toil for daily bread,
> Untwisting labour's heavy coil
> From round the heart and head!"

Many of those poor girls try to get to the watering places, hoping to obtain some employment there, in retrimming bonnets and turning dresses; but the majority starve on in their garrets; and if they sink, and a pauper's funeral bears them to their graves, they will not be missed, perhaps not inquired for, next season, by their employer—for there is no one to ask, no one knows, of their whereabouts—and other Kates and Marys will, like them, work, pine, and die, to the end of the chapter, the victims of bad atmosphere and labour rendered cruel by thoughtlessness—often by nothing more. Can it be that increased population, and the ease and rapidity with which the living step upon the graves of the dead, make us careless of God's great gift of life?

Ah! but there is one person in our neighbourhood whose migration marks the close of "the Season," as surely as the shutting of the Opera, or the prorogation of Parliament—JEMMY LEARY. He, all through the past season, held a broom and a crossing near the great fur-shop in Regent-street; but Jemmy will sleep in the *country*, as he is still pleased to consider Brompton, "for the sake of fine air for the child." Jemmy is quite an original, and would be so considered, even in the native city of originals—Dublin! He is so quiet and so quaint—so very tidy and respectable in his way, and so very fond of a poor decrepit boy, who, but for his large eyes and gentle intelligent features, would certainly be mistaken for an ape, as he clings to Jemmy's shoulder, or in fine weather folds his long arms round the broom, as if he were just going to climb it.

Ask Jemmy if that's his child, and he will tell you quickly, "No;" that he had trouble enough of his own without having "childre."

"Whose child is it?"

In the softest brogue imaginable Jemmy will reply—and truly, "That he does not know; the cratur is fond of him, and follows him, and he has it ever since he found it on Spy-Wednesday, six years ago, and he going to his crossing, and it a withered dead-and-alive thing, rolled up in a shawl, in Hyde Park. He took it with him then, not thinking it would live, much less grow the 'fine-faced child' it is. And sure it's grate company of an evening, and not heavy to carry."

Jemmy has not the least idea that he performed an act of humanity in fostering this poor castaway; not an idea that he is daily practising the greatest forbearance, and living in the perpetual exercise of self-denial for the sake of the creature he most truly says "is fond of him." Not he, the child had no protector, and of course he protected it; that is all, he liked to do it, it gave him pleasure, for there does not exist a more kindly fellow than poor Jemmy; and shrewd he is, withal, not cunning for to-day alone, but having more thought for to-morrow, both for himself and others, than any Irishman of his class it was ever my good fortune to meet with. Was there a lame dog, a cur so hideous that no one would own it—was there a sick cat or a wounded bird ever within Jemmy Leary's sphere, that did not at once experience his protection. Many a time have I met him, sideling home, shouldering his broom on his left shoulder, and carrying a damp cat under the right arm—some miserable animal he had saved from the torture thoughtless boys inflict; and I have seen the head of a sightless puppy thrust out of his pocket, and heard that he was but the index to the mass of animated nature rescued from the horse-bucket. Jemmy certainly must have both veneration and benevolence largely developed, for he has a respect for the aristocracy not common in our times, and, although anything but a sycophant, never speaks of the Queen without saying, "God bless her!" Jemmy manages to maintain himself and his favourites, and yet, it is believed, to save money, at all events, he is not in debt; and his clothes are carefully mended; he never asks for clothes, but does not hesitate to beg for "pieces," to repair them.

"Jemmy," I said to him one day, "they say you are rich?" Jemmy looked gratified at the imputation.

"I've had the best crossings in London," he answered, "the very best crossings during the *saason*; I never trouble the poor, nor hould a hand but to the gentry; no one ever saw me stand at a crossing before twelve, or lave it before seven; I always *kep* good hours, and, if one only saves a penny, why, money grows, my lady—money grows like any other crop, if it's just sown and minded."

"I'm glad to hear it, Jemmy."

"The animals take a dale sometimes, young pups especially; and the '*craythur*' (so he always calls his adopted) "grows fine and hearty, but that never hinders me laying by an odd halfpenny; I take it off myself, and that's neither a sin nor a shame."

I wish one of my artist-friends would make a picture of Jemmy and 'the craythur'; his generous heart, expressed by kindly though homely features, would supply a theme not unworthy the pencil of many I could name.

It is no act of policy to praise Jemmy, for he deserves it; and he loves to talk, particularly if you meet him in the lanes on a summer evening. When "off duty" he carries the "craythur" with him, and talks to him of wide open fields and pastures where for miles you cannot see a house; and the poor boy nurses strings of ragged-robin, and holds tufts of daisies in his long fingers, and gazes on them, silently, for he has but few words; and his patron does not scruple to hold him up so high that he can snatch a bunch of the lilac that overhangs the wall of Gore Lodge or Cromwell House; and Jemmy talks on and laughs; and, if the half-wearied child does not answer him, he speaks to his limping dog, and gathers the luxuries of chickweed and groundsel, not only for his own bird, but for the half-dried birds of his neighbours; the poor are neighbourly to each other; and Jemmy looks so clean and cheerful that it is a pleasure to speak to him, and he tells you of "his crossings" as people chat of their estates or moneys in the funds. He says that some customers are as good to him as an annuity—a penny every day—just habit-like; and others, mostly strangers, "on pouring days," fourpence or sixpence, but he seldom sees the sixpenny ones twice. Like Jack Rag, he has a deal of money owing him, though his debts will never be paid; so many promise to give next time, but forget it; yet he sees a deal of life, and of the best "quality" going. A Sunday crossing near a church in wet weather helps him "wonderful," for some, who never give a farthing "week days," would not "hurt their hearts" by passing the poor on Sundays; it looks bad not to give, *and so many looking on*. Sometimes an interloper will take his crossing, without "by your leave;" but, if this happens, he makes his stand as usual by the post, and says to every one *worth* speaking to, "I'm the original, your honour." "That does it," says Jemmy, "and is far better manners than raising a *shindy* in the thick of the street, to bother *my* customers."

We met Jemmy the other evening, his adopted perched as usual on his shoulder—his broom worn to the stump. He considered it so little worthy of care that he used it as a walking-stick.

"Why, Jemmy, your broom is quite worn out; I think we must buy you a new one."

"God bless you all the same; but the fag-end of the saason isn't worth a new broom. Once the Opera shuts I'm done. I don't care who takes the crossing betwixt this and Christmas; and so I *tould* one that's been watching it these three weeks. It was a blessed thing the storm didn't come too early in 'the saason, for I've been laughed at ever since; and no wonder. I had a great mind to *sludge* the crossing first, and sweep it afterwards, just for an excuse; but I'm done after to-day. Never took but threehalfpence, and had a mind to give a penny of that back to a milliner's girl that hadn't strength left to carry the *black-basket* across the street. Not a living thing in town but doctors' boys and lawyers' clerks, and awkward chaps from the country, that would as soon walk the gutters as the crossings—fine customers to the poor sweepers, *Aroon!* And 'the craythur' here calling to me, 'Look, daddy, there's a carriage!'"

"So you're going to the country, as usual, Jemmy?"

"Just then; to-morrow, *plase* the Lord. There's always a crossing open for me at Brighton, and plinty of my customers there. I never could bear to throw away my time, and the change does a power of good to 'the craythur.'"

"But the animals, Jemmy—do you take them with you?"

"I've nothing depinding on me at all now but a blind chicken—and this;" and he drew a guinea-pig from his capacious pocket. "It fell off an organ, and the poor boy that owned it thought it was killed, and, after crying his heart out after it, he gave it to 'the craythur,' who put it in his bosom, and the warmth, I suppose, brought the life to it; and every day we've taken it with us, thinking to see the poor *furriner* agin; but no use, no use; only I should so like to see how his eyes would dance when he'd see the dawshy pig better than ever."

"Well, we must wish you a pleasant time of it, Jemmy, and shall be glad to see you back."

"Good luck to you, I'm sure of that, and sorry enough to lave the neighbours; only there's no pleasure in London, now the saason's over!"

PICTURE SALES OF THE MONTH.

The sale of the effects of the late B. R. Haydon took place on the 5th and 6th of last month, in the house in which the unfortunate artist died. The spectacle was, indeed, a melancholy one: the wrecked condition of *every* article of domestic utility, and the neglected state of the apartments, afforded an ample commentary on the mental struggle which had reigned within. The effects comprised, besides the remains of furniture, about four hundred volumes of books, a great proportion of them relating to the Arts, and plentifully strewed with notes, all written in the accustomed strain of complaint or reproach. There were a few prints, many sketches and studies, the usual *materiel* of colour-pots and brushes, and many plaster casts of large or colossal dimensions. Among the remains of his own works, the most important lots were the following:—No. 266, three sketch-books, containing sketches for the Reform Dinner and other subjects, £1. 12s. No. 269, an interesting and valuable sketch-book, dated 1807, entitled "Ideas in Embryo for Composition," containing an immense number of designs by Mr. B. R. Haydon in ink and crayon, £5. 5s. No. 287, a small print, framed and glazed, of George IV., with Haydon's autograph, and the sentence, "The only Monarch that felt for me," 10s. No. 282, a proof engraving of the Earl of Durham, with autograph and Mr. Haydon's remarks on his lordship's character, £1. 2s. We need hardly allude to the severe nature of these remarks. No. 287, four exquisite pen and ink sketches, framed and glazed, of 'Anarchy,' 'Democracy,' 'Alfred explaining their Duties to a Jury,' and 'Despotism,' £3. 7s. No. 291, a painting of Copenhagen, who carried the Duke at Waterloo, painted by B. R. Haydon, from a picture in the possession of Sir G. Scovell, painted in 1824, £17. 17s., purchased by the Duke of Wellington. No. 297, the portrait of B. R. Haydon by himself, *on a large scale*, £4. 12s. 6d. No. 315, portrait of Sir G. Cockburn, sketched in the Admiralty, 1843, £6, bought by the worthy baronet. No. 316, Lord Burghersh (now Earl of Westmorland), June 21, 1823, £3. 13s. 6d, purchased by Lady Westmorland. No. 343, the large unfinished picture of 'Alfred the Great and the First Trial by Jury.' This is the work upon which the painter occupied himself up to the period of his death, and before which he committed the melancholy destruction of his existence. It is tolerably advanced: the 'Alfred' is nearly complete, and another principal figure. The remainder of the composition is painted in "dead colour." The figure of Alfred is eminently successful; the pose is quiet and dignified, and has none of the clumsiness of form apparent in some other works. Upon this picture being put up, some creditor forbade its sale; but upon what other grounds than a simple debt we could not learn. It was offered by the auctioneer for £200, said to be the first bidding, and knocked down at that sum. We believe the picture was not sold, although many public prints have adjudged it to Sir R. Peel. We have reason to believe it was reserved at the above price by the landlord of the premises. We have so rarely occasion to give praise to an auctioneer that we are glad to say Mr. Nutter, who officiated, conducted the sale with perfect fairness and total absence of the usual typical bombast; and that the melancholy scene was not outraged by the introduction of articles of luxury and show, which never appertained to the abode.

A few stray sales, or "last appearances for the season," of old rubbish have taken place; and, although Messrs. Christie and Messrs. Foster performed the part of dry nurses to the spurious progeny, the public were not taken in. The daily newspapers, hitherto usually indifferent to these matter-of-course juggleries, have aroused themselves to the notice of them; and we give the following extracts from the "Daily News," which we find very pertinent to the purpose:—

"The most remarkable part of the sale was the little money fetched by old pictures; all our native masters were knocked down at their usual prices. The collection was certainly varied. Two allegorical figures, said to be by Guido, much to the *disappointment* of the auctioneer, elicited little competition, and, in despair, he called the attention of the bidders to the frame, 'which they could let out at an Academy Exhibition' for £3 or £4.' The alleged painting of Guido was forgotten in the gold frame, verifying the well-known observation, that now-a-days, the man is often forgotten in the coat. It fetched (frame and all) only £4. 10s. A 'Moses with the Brazen Serpent,' again, was sold for £2. 15s.; and a 'Head of a Burgomaster,' by Rubens, was held back, because none present would bid more than 10s. A carved frame with a picture in it—and the frame was magnificently carved and worth £20 or £30—was sold for £5. 15s. A 'Crucifixion,' said to be by Vandyke, seven guineas; and another 'Virgin and Child,' an old Italian picture, £7. 10s.

We have now to offer some remarks on a sale of pictures last week at Leeds, by Messrs. Hardwick, as it is a sample of the system so unremittingly carried on. The catalogue, which occupied no fewer than twenty-three thickly printed quarto pages of verbose laudation, opens with an introductory address, from which we extract the following:—"The man of liberal education and enlightened taste will feel it incumbent on him at least to visit this collection; and, without suffering his better judgment to be warped or vitiated by *pretenders to Art* or *interested deceivers*, to give fair play to his own unfettered and independent judgment, confident that its dictates will direct him rightly when the *sordid interests of mercenary traders* would infallibly lead him astray." The priced catalogue, however, does not respond to the high-sounding names and swaggering descriptions, the sums varying from a few shillings to five or ten pounds on the average. There were several pictures attributed to Gainsborough, Sir J. Reynolds, Clater, Müller, Zeitter, and Danby, which the *cognoscenti* of Leeds appreciated *no better* than to offer in the sale-room the above pitiful amounts. We shall, however, deal only with lot 66, 'The Rescue of Madame Dunoyer,' DANBY. This picture, and the others in the sale to which the name of so esteemed an artist is prefixed, were painted by Thomas Danby, a younger son of the Associate, Francis Danby. So far the name is truly given, the difference only being that the young man's works are of comparatively feeble calibre, although no doubt in his aerial tints, and the character of the skies, there is something like remote imitation of idea—as may be expected from his parent's example and instruction. The above picture, lot 66, was exhibited at the Society of British Artists, in Suffolk-street, in 1843. It failed to find a purchaser, and that and a few others remaining on hand were purchased by a Jew dealer from the artist direct, for the sum of £20. No doubt the small sum proved a temptation to a disappointed exhibitor, and not the slightest blame can be attached to the artist for selling his wares left on hand; nor, perhaps, to the dealer, for obtaining them for the least possible amount of "ready money." But we find the picture offered in the sale at Leeds without the addition of the baptismal initial, and in type larger than any other name in the same page, although that of Gainsborough is immediately above it. After describing the subject of the picture, the catalogue says:—

"An event (*i. e.*, Madame Dunoyer's escape) that gave the plot and title to this *great work of Art*. When we look upon the vicissitudes of life, we scarce have energy to reconcile with existence the fearful fate of the heroine of *this superb work*. • • • • It will be hailed with all the enthusiasm with which *Danby's giants of invention* are received. It tells the country that we have still the poet and the painter among us. • • The subject is conceived with all the *majesty* and *grandeur* of Art—*great* in design, *wonderful* in effect, and realizing a thought bewildering to the beholder, depicting the great moral of conception—Truth."

To complete the great moral of elucidation of '*Truth*,' as the rich and racy rigmarole of the auctioneer would put it, we have been informed that he declared it cost *one thousand guineas* from the artist!! After all this waste of the cream of the craft there was but a solitary bidding of £5.

We entreat our country readers to ponder on our statement, and analyse its facts. We should be glad to learn who has purchased the picture, for what sum, and under what representations. We have formed an opinion that it has been sold privately, having learned that the dealer has sought (but in vain) to purchase another lot from the same promising young artist. We may add, that we have seen recently, at a picture dealer's near Charing-cross, a poor small copy or imitation of Danby's 'Calypso,' and have heard of a 'Deluge' by the same artist, in the possession of a gentleman at Glasgow; the latter original picture being in the gallery of —— Jones, Esq., at Rutland-gate.

ARTIST'S' GENERAL BENEVOLENT INSTITUTION.

The Annual General Meeting of the Subscribers to this laudable Institution took place at their rooms in Sackville-street, on Tuesday, August 11. J. H. Mann, Esq., V.P., took the chair on that occasion, when the following Report from the President and Council was read:—

"The Council have again to congratulate the general meeting on the prosperous state of the Institution. The anniversary dinner was eminently successful; the subscriptions amounted to £620. 2s. 1d.—a result much to be attributed to the exertions of the Chairman, W. R. Collett, Esq., M.P., who, with his peculiar taste and love for the Fine Arts, displayed the best feelings in urging the claims of distressed men of genius. Another fortunate circumstance was the friendly assistance afforded by a party of artists, who, turning an elegant and kindred amusement into the means of increasing the funds of our Institution, made their very pastime tend to the relief of the unfortunate portion of their brethren. The proceeds from their dramatic entertainment were £76. 14s. 1d. The amount of subscriptions above £10 obtained at the dinner, as also £80, the £10 subscriptions at the previous dinner in 1845, have been added to the funded property of the Institution by the purchase of £261. 7s. 9d. Three per Cent. Consols; and £70, the amount of the £10 subscriptions at the last dinner, is reserved, under the laws—should it be required—for the relief of applicants at the next half-yearly distribution.

"The receipts for the year from June 30, 1845, to June 30, 1846, are—

In life subscriptions and donations ..	£597	2	1
In annual subscriptions	80	11	0
In dividends on funded stock ..	400	2	0
	£1,077	15	1

"The funded property at present consists of—

In the Three-and-a-Quarter per Cent. Annuities	£11,660	13	5
In the Three per Cent. Consols ..	987	0	0
In the Three per Cents. Reduced (the Jernegan bequest)	404	6	8
	£13,052	0	1

"Relief has been afforded during the year, since the last Annual Report, to 41 ordinary cases at the half-yearly distributions, by sums amounting to £559; and to seven urgent cases £190; making together £749.

"The success attendant on the anniversary has enabled the Council to deal out with a more liberal hand the relief that has been solicited from them; and they now point out some cases in which they have had the high gratification of administering material and, they hope, effective aid. A portrait-painter—a frequent contributor to the funds of the Institution, and who had served as a director and steward—a third donation, £40. A miniature-painter, to whom the Institution had been similarly indebted, a donation of £50. A sculptor of great talents, deprived of sight, a donation of £30: it is pleasing to add, a female bust, the specimen of his talents, exhibited at the Council, was, through their instrumentality, disposed of, and realized the sum this unfortunate artist valued it at—50 guineas. An eminent landscape engraver, a donation of £30. A distinguished portrait-painter, a donation of £50. There is a feature in the cases of the two latter gentlemen which it is necessary to revert to, and that is, that both were *members of the Artists' Fund*, but, by the constitution of that Society, unable to make claim upon its funds.

"There has also been relieved from the Jernegan bequest, by a grant of £40, an architect and draughtsman of superior merit, who, from mental affliction, has been rendered incapable of following his occupation.

"The Council have this year to record the loss by death of their highly respected and regretted Vice-President, Andrew Robertson, Esq., who was one of the first founders of this Institution, for several years filled the office of Honorary Secretary, greatly assisted in framing the laws of the Institution, and materially benefited its funds from his own personal subscriptions and the influence of his universally-honoured—nay, beloved—character.

"The Council have only to add their strongest exhortations to the general meeting to neglect no means, public or private, for rendering the dinner of 1847 as successful as that of 1846; for it cannot be denied that upon the anniversary depends in no inconsiderable degree the power of the Institution to do that good to unfortunate artists and their families which it must be the sincere wish of every member should be dispensed with *liberality and consequent efficiency*."

Thanks were then voted to the President and officers to the Institution, who were re-elected for the ensuing year. C. L. Eastlake, Esq., R.A., and Philip Hardwick, Esq., R.A., were nominated, and added to the list of Vice-Presidents. The following gentlemen were elected Directors in lieu of the eight senior Directors who went out by rotation:—Henry Farrer, Esq., James Lahee, Esq., Thomas Creswick, Esq., A.R.A, Richard Cook, Esq., R.A., David Roberts, Esq., R.A., Philip Charles Hardwick, Esq., Thomas Boys, Esq., and J. N. Crowley, Esq., R.H.A.

CORRESPONDENCE.

THE ART-UNIONS.

SIR,—The Art-Unions appearing to have beaten back the flood that seemed to be overwhelming them, it is important that their principles and plans should be examined and pruned.

If a person who had never heard of Art-Unions were to have detailed to him the plans of the London Society, he would probably make some such remark as the following:—"No doubt, among prizeholders chosen so haphazard, you have many quite ignorant of Art, and therefore you have, probably, among the pictures purchased much deplorable trash; but your engravings, being selected and superintended by a body of educated and tasteful men, are doubtless all you could wish." This would be a very natural speculation, but would be just opposed to the facts as shown by the experience of ten years. While the strongest opponents of Art-Unions have been compelled to admit the general excellence of the selection made by prizeholders, their friends are obliged to be very silent as to the engravings; and the very term "Art-Union print" is becoming a proverb for what is worthless.

This is more particularly the case with respect to the London Art-Union—the most important, promising, and successful of these associations. And how has this come about?

Its Committee has had a difficult post to fill. On the one hand, they have been strongly urged by a party, not, perhaps, numerous, but active and positive, to attempt works above the common run, and out of the common class—works of high Art; on the other hand, they have felt the necessity that their productions should be popular, to gain the suffrages of the people. In the futile design to please both, they seem to have unfortunately forgotten that, whatever style they adopt, they should produce nothing but what is of sterling character; and have mistaken the ambitious for the good, the bold attempt for the successful performance.

This has been too much the case with the immense prints issued by them; but far more so as regards the "outlines." With a laudable desire of encouraging this improving form of Art, the Committee have offered several series of premiums—not of high pecuniary value, and therefore offering temptations chiefly to the young and untried. Now, it was surely not to be expected that the first efforts of young men in a difficult and dangerous form of Art—one specially requiring confirmed skill, sound judgment, and careful study—should be so successful as to warrant their publication under the auspices of such a Society. Is it too much to say that both the series issued have been failures? The first showed undoubtedly great power over the pencil, accurate anatomical knowledge, some ingenuity and prettiness, and here and there bright flashes of genius; but surely failed in the highest points of Art—strong hold of the passions, and accurate appreciation of its subject.

But, if the first series was a comparative failure, what shall we say of the second? Here we have little of the higher attributes of Art, but we have not even its mere skeleton and groundwork—accurate drawing. Every figure that is not a mere copy from the German is out of drawing; let any one who doubts the correctness of this remark, *undress* the figure upon which it may be presumed the artist would expend all possible care and skill—'The Wizard' in plate 2. This is copied, not from the German, but, seemingly, from some Saxon MS. or painted window. He is standing evidently on tiptoe, but on which foot? Where are his hips? Where the abdomen? Notice his face turned one way, his chest another. Observe the thigh of his left (and longest) leg advanced to support the lyre, which, instead of resting on it, is in the groin.

We do not blame the artist for these things, but we do blame the Committee for sending out copies of the *youthful exercises* of youthful men. We are the more strenuous on this point, because we hear that a third series still inferior is to appear, and a fourth from the rejected cartoons.

Nor do we blame the Society for encouraging young men in their higher aspirations. We blame them for supposing that high aim implies high performance, and for supposing that the public will be satisfied with inferior productions because the aim has been good.

We think it well for the Committee to do all they can to encourage high—the highest Art: but we must have them to know and feel, that whatever they sanction by publication must be not only *high* but *good*—not only *well meant* but *well done*—not only *of good promise*, but *of successful performance*.

Even the minor forms of Art have their value: and a good picture, though not in the highest walk of Art, is of far more interest and worth than an inferior work of higher pretensions. To circulate good works of humble order is to do good, so far as their influence extends; to circulate bad works, however high their pretensions, however ambitious their character, is to do positive evil.

I remain, Sir, your obedient servant,

AN ANATOMIST.

PICTURE CLEANERS.

SIR,—I believe your spirited exposures of the picture dealers and their dupes have afforded more than a gratification to many of your readers; to some they will serve as a wholesome lesson. However, there is a good deal more to be done yet. The frauds and tricks practised by these men are but trifles when put in comparison with a charge of a far heavier character which lies against them: they have not only gulled and disgusted a large number of persons disposed to favour Art and its practitioners, but they have RUINED HALF THE PICTURES IN THE COUNTRY, and injured a large portion of the rest, by their ignorant treatment in what is shamefully called *restoring* and cleaning. None are so fully aware of this fact as artists, and by them it is regarded as a calamity of such a deplorable character that all other considerations as to the iniquitous doings of these men, are swallowed up in it, and regarded as nothing. What is the consequence of robbing a gentleman of a few hundred pounds?—it is but the penalty of his ignorance of Art, and perhaps an instance in which only the "biter is bit"; but the destruction of a beautiful picture is a misfortune for ever to be deplored—an injury to Art, to taste, and a loss to the world at large. I wish it were possible for the maledictions of artists and real judges of Art to reach these men; I wish, for instance, they could have the full benefit of those I have heard bestowed upon them by the late Sir William Beechey, whose long and observant career made him acquainted with a host of instances, and whose honesty and openness have few equals in the profession. If such denouncements could be felt or understood, they would put an effectual stop to the malpractices of many, and open the eyes, if anything could do it, of the possessors of fine pictures to the necessity of seeing that they are not put into the hands of common *destroyers*. The public in general are not prepared for the admission of such a fact, but the few who live with their eyes open see undeniably that it is in taste peculiarly that men appear as if they acted under no mental or moral responsibility whatever. As regards picture dealers—or, to speak more correctly, a *certain class of them*—there is no doubt but that many who are scamps in this line would be equally scamps in any other; but it is not to be overlooked that the prevailing ignorance in matters of Art holds out a tempting facility and a sure commodity for needy and unprincipled men to practise upon. In our reprobation of the picture pedler and low dealer we ought not to forget this; nor ought we to overlook a fact which is but grudgingly admitted, that many engaged in the profession as picture dealers are not only highly respectable, but men to whom the country owes some obligations for having introduced fine works of Art, and a consequent taste for them, even though profit should appear the sole motive. Numerous luxuries, improvements, and benefits have been derived from the same source, and have obtained for those who introduced them honour as well as profit; there is no rational reason why a man who introduces objects of taste, and thus excites and advances that laudable and important faculty amongst us, should not be esteemed amply, and honoured into the bargain.

But to return to the charges in question. The destruction of pictures is a matter unhappily not confined to the *low dealer*, it extends *upwards* to a fearful height, as it must necessarily do in a community in which an ignorance of the Art prevails. It is not at all too much to say that none but an artist ought to clean or retouch a picture! Legislative interference is necessary to prevent men from breaking their own necks or those of other people by "furiously driving." Whenever the world improves in taste there will be an act of Parliament to prevent any pretender cleaning or restoring a valuable picture, but under the direct eye of a painter.

As a proof of *some* mischief done in this way, let us turn to the exhibition of portraits and old pictures now in the Gallery of the British Institution. Let us look up at No. 55, a picture of no great consequence to be sure, but illustrative of the practice and the mischief of the picture-cleaner. One sees at once into the mystery of the operation, and *hears* the grand maxim of the craft in these words, *rub away where the paint is thick*. Contemptible as such a maxim may appear, it seems to be the only guide of the craft. There is a favourite spot on the forehead, and another about the eyes, a third on the end of the nose and the upper lip, and a fourth on the chin, upon which the genius of the picture-scrubber luxuriates—these are the favourite localities upon which the painter lays it on thick, and the cleaner too.

No. 35, poor 'Mrs. Abingdon as the Comic Muse,' has been most cruelly handled by one of the scrubs of pictures; she has been literally flayed; patches as broad as your hand are left *bare* in many places, and the upper lip carried away: the picture is placed high, but the injury is still glaring.

In No. 71 there is a beautiful illustration of cleaner-craft. Just at the spot at which you are sure the operation begins—that is, at the top of the left cheek (the spectator facing the picture)—there is a choice sample of skinning the painter: for about an inch and an half all the tender tint and glazing of the last painting is most carefully removed.

In the portrait of 'A. Hanneman,' by himself, all the toning from the shirt sleeve has been most carefully washed away by the old woman who has stood laundress to the painter, so that the moment you mount the staircase the linen of the artist is so obtrusive that you can see nothing else, and look in vain for his head. Turn then to the splendid picture, No. 75, by old Rembrandt, in which less mischief is done, but still quite enough to make a man who has an eye for Art, grieve. It is not a thing understood by the dealer, although continually in his mouth: the *breadth* of this beautiful work is cut up and ruined by the *partial* rubbing it has had. If this picture were in the state in which its author left it, it would be in many respects one of the most masterly and magical productions of that wonderful magician of the palette.

No. 150 is another choice specimen of cleaner-craft: the right eye is most ingeniously rubbed out, and the other left to show what has been. Just such instances of glaring ignorance—such as the youngest student in Art would detect—are to be found in this collection in abundance, where happily they are not of such vital importance as they would be in a collection of works of the highest order of merit.

A most shameful instance of ignorance and want of common artistical tact is still to be observed in that wonderful production of Art, 'The Gervartius,' by Vandyke, in the National Gallery. A few years ago this picture underwent a partial scrubbing: the *favourite* spot in the forehead got so rubbed that that particular point *came out*, or was *lifted* some yards out of keeping with the rest. Time has lowered it a little, because here the dust and dirt accumulate faster than in other parts; but to the eye of a nice observer it has been grievously injured. There is a patch on the left side of the chin which has been cleared away down to the first painting, and which injures the keeping and relation of the parts very much, and is a great eyesore to the painter. When one reflects that this injury was the act of a man, or done under the immediate superintendence of one who was the great oracle of Art, the Magnus Apollo of the English nobility in matters of taste, who had interest enough to succeed *against* Sir T. Lawrence in the keepership of the national pictures, it is distressing to reflect on the full extent of mischief which must have sprung out of such profound ignorance and from such a mine of influence. The particular injury done to this beautiful picture of the Dutch philosopher arises from a want of that slender information which the commonest practical painter possesses. In the process of disposing of the pigments which together make up the mass, the junction of parts that differ in colour is always, from the circumstance of their blending together so that they do not *abut* but *join*, rendered *thin*, and the canvas merely covered. A picture held up to a strong light will at once show where these thin parts occur, and a cleaner must be stupid indeed who will not, *when he can*, avail himself of this; and in cases where he cannot he will of course *know* such to be the fact, and act accordingly. In the 'Gervartius' the union of the *flesh* of the chin with the *beard* is the part which, as a universal occurrence in practice, must be but slightly covered, in consequence of the instrument employed in brushing the two parts together, and thus thinning their edges. Here it is that the blundering presumption of the cleaner has done the mischief which no "restorer" can remedy. I hope the visitors to both these galleries will examine these works with their own eyes, with these remarks in their thoughts and the ART-UNION in their hands.

I am, Sir,
Your obedient servant,

SOLOMON ANTISCRUB.

THE LATE MR. HAYDON.

SIR,—In your last month's notice of poor Haydon your observations, and the facts you adduce, however just and true they may be, *all lean to one side*, and destroy that fair balance in the disquisition which ought to exist, and which I am sure your own sense of justice and humanity prompts you to desire. Granting that all you have said of the errors of this devoted man is perfectly true—that his opinions and his manners marred his fortunes, and that his vanity blinded him to his own defects—say, if you like, that such was the case, how is it to be accounted for that the master-spirits who have attempted to lead the public taste into the higher walks of Art *have all met with the same fate?* Stop for a moment, Sir, and look at this great fact, and then say if the thing is to be explained but in one way? Tell us how it happened that at the period Reynolds began his career the fame of Rubens and Vandyke was completely swallowed up in that of Lely and Kneller? How was it that Wilson, Gainsborough, and Hogarth made *raffles* of their pictures, and starved, except that the productions of these men were beyond the taste of the community, which preferred and patronised what it better understood? Led by its uncultivated taste and its *vanity*, it could only see the merits of Art in the personal resemblances of portraits! But, far more extraordinary than this, how was it that the beautiful creations and poetic embodiments of Flaxman—works which give elevation to the sublime conceptions even of Homer, Hesiod, Æschylus, and Dante—found none to appreciate them in this country, which it is probable would have remained till this time unconscious of the merits of the artist, and unenlightened by the glory shed upon it by his productions, if Italy had not taken up his cause, and by publishing these beautiful works made them known in England as well as the rest of the world? What would the dog-publishers and the dog-fanciers of the present day or of Flaxman's day have done to save *them* from perdition or *him* from starving? There was one historical painter, however, who rose to the highest honours of the State: he was sustained by Court patronage and elevated to the President's chair of the Royal Academy of England. The late Benjamin West, as is well known, received for the labour of forty years, a period in which most of his best works were produced, the enormous reward of £12,000! and at the end of a long and honourable career, when an attempt was made to exhibit his pictures after his death, the project did not realize enough to pay the bare expenses incurred. But, to come to the case of poor Hilton, of whom you speak as not receiving a third of the amount of income which fell to the lot of Haydon. Who will undertake to say that his end would not have been equally deplorable, provided the Royal Academy had not bestowed upon him its sanction and its honours, and, what was still better, given him the keepership of that Institution, and thus enabled him to escape a coroner's inquest? Now, Sir, it may be, and it is, true that Haydon wanted prudence and *tact*—that he did a great deal to disgust people; but he did nothing to blind their eyes to the merits of pictures, such as his own were, for

instance. What you attribute to him may have been his cause of failure; but what cause is to be assigned for the utter neglect and failure of the many whose similarity of fate ranks them in the same category? Did Flaxman and Hilton blunder and bully in such a way as to insult patronage and offend taste? Never were two aspirants for fame out of the number of those who have come forward with modesty on their faces and humility in their hearts more opposed to such a course than they were, and yet what was their fate?

Your statement appears objectionable to me, because you do not enter into the inquiry as to whether Haydon was not a sharer in the fate of these worthies in Art: you leave the investigation untouched here, and decide at once without inquiry that his failure was entirely his own fault. I am the more disposed to object to this mode of dealing with the subject from a conviction that this method is not in strict accordance with your own general impressions, and that you have had full experience enough to convince you that, however faulty and defective artists may be, the public taste is not quite of a pure and immaculate character. As I am certain you know this perfectly well, I feel that by blinking the fact you deal the harder with one poor erring son of Art, whose devotedness and longsuffering ought to entitle him to an honourable exculpation. The investigation of this difficult matter was not only required but imperative, since there exists nothing like an opinion all preponderating and leaning one way. The majority of the public prints opposed the opinion you appear to have adopted without scruple, and several unequivocally announced poor Haydon as another victim of public neglect.

Allow me to extract a few words from "The Times":—"Our columns yesterday detailed the particulars of one of those terrible catastrophes which occasionally burst upon the nation, and startle the most giddy and unheeding by a transient but fearful glimpse of the *miseries that are doing their deadly work below the smooth surface of our social state*. It is terrible to think that in the London 'season' of this century, in the heart of the greatest city, and under the eyes of the wealthiest people in the world, such should have been the lot of a gentleman who, if he wanted those pliant qualities which sometimes supersede both talent and merit in worldly success, had almost merit and talent enough to compensate the deficiency, and failed in no other of the requisites for competency and fame. These are the events which impel even sober-minded men towards the conviction that this *condition of society* should no longer exist, whatever be the cost of the change."

Now, Sir, this takes a very different view of the case from yours, and will prove what I have said, that the matter was worthy of investigation. At the same time it is but justice to you to say, for myself I feel a conviction, that no writer of the day was more likely to have penned these very words I have quoted than yourself, provided one side of the question had not entirely possessed your attention, and which I am sure you will rectify when you come to consider the other.

I am, Sir, your obedient servant,
E. V. Rippingille.

THE SCHOOL OF DESIGN,
SOMERSET HOUSE.

The annual meeting of the Council of the School of Design was held on Wednesday, August 19, for the despatch of the business usual on this particular occasion. Of the manner in which the affairs of this Institution are administered there is some reason for complaint. We may allude first to the difficulty of obtaining the Annual Report; we have not been able to procure a copy of the document, which, like all similar reports, is intended for public circulation; and which we know to have been long ago printed. And whether the meeting we are about to notice were a public or a private assembly is not understood; until the chair was taken it could not be ascertained who was to preside. Now, the School of Design is maintained at some expense to the country (although its means are as yet far too limited), and to the greatest manufacturing nation in the world the *status* of the establishment cannot be so unimportant as to admit of being conducted in a manner so—apparently at least—careless. Such a meeting should be publicly held, and to its proceedings some importance should be sought to be given. Before the meeting took place the whole body of the students presented to the Director, Mr. Wilson, a vase in glass and silver on a beautifully carved stand. The florid silver mountings were designed, modelled, and chased by themselves, and the entire composition is extremely elegant. To this subject reference is made elsewhere.

The chair was filled by Henry Bellenden Ker, Esq., supported by W. Hamilton, Esq., W. Etty, Esq., R.A., and W. Hawes, Esq., M.P.—a very meagre section of the authorities of the School. To these gentlemen the Director addressed his Report, in which it was stated that the Exhibition of the Works of the Students of this year presented a new feature, as not consisting in any one instance of productions executed in competition for prizes, but solely of progressive drawings, models, and paintings executed by the students in the ordinary course of study, and without any knowledge on their part, until at the eleventh hour, that they would be at all exhibited. It was observed that the greater part of these productions are by pupils who have been in the School at most two years, a very inconsiderable proportion of them having attended the School for a longer period. The classes for drawing and painting the figure and ornament are formed of pupils who commenced that study in the session just terminated. These facts it is necessary to bear in mind in estimating these works, of which the Committee appointed to award the premiums have expressed a very gratifying opinion. The class of design is diminished in consequence of many of the advanced pupils of former sessions having quitted the School, having been appointed to employments in London or elsewhere. There remain, nevertheless, pupils in the School capable of designing, who, indeed, are so occupied daily, with both honour and profit to themselves; but who, during the last session, have exclusively sought improvement in branches of Art of which their knowledge was imperfect; hence their time has been more profitably occupied than if they had been engaged in preparing designs for this Exhibition. A class for painting in the evening has been successfully conducted during the past session. This is highly advantageous to those students whose avocations preclude their attendance during the day, as but for such an arrangement they could not benefit by instruction in painting. Many of the studies in oil and tempera, of ornaments, and two paintings of the figure, now exhibited, have been necessarily painted by gaslight. It is undoubtedly difficult to colour by artificial light, but the benefits accruing from this class must be very considerable. The classes for drawing the figure are almost wholly constituted of pupils of the past session, and the drawings exhibited explain the progressive system of instruction, from elementary studies in outline to the more difficult practice of painting in oil from the round. The classes for modelling have produced during the past session many very creditable models, but few of these were exhibited, as there is no accommodation in the School for casting: nearly all the models have, therefore, of necessity been broken up. The Committee has, however, awarded prizes not only to pupils who have been able to cast their own models, but also to others in the Evening School, of whose works in the clay the Master has reported favourably. The Committee expressed satisfaction at the progress made in the School by the pupils, and a hope that they were sensible of the benefits that must ultimately accrue to them by continuing their studies in the School during a period sufficiently prolonged to qualify them for the most valuable practice of the Art.

The Committee highly appreciated the merits of those who have been engaged in giving instruction in the Schools—the results indicated by the drawings, paintings, and models produced in the various classes prove in a manner highly satisfactory the zeal and attention of the gentlemen engaged as Masters in the Male School, as also of the ladies who preside over the classes in the Female School.

Such is the substance of the Report of the Committee who awarded the prizes, upon which we shall presently have a few observations to offer.

To render the School of Design ultimately and practically efficient, much yet remains to be done. It is to be deplored that this Exhibition contains nothing more than elementary efforts—nothing but the preparatory labours of students of one or two years' standing—which are highly creditable as far as they go, but by no means enough to constitute an evidence of the power of a National School of Design. This may be the fault of none but the students themselves, who quit the establishment with only an elementary education. We are told that many of the students have been labouring profitably for themselves; it would surely be beneficial to them, and creditable to the School, to show what they can do—especially, *what they have done*. The appliances and means of the establishment are lamentably insufficient—there is no convenience for casting a design or model; how, therefore, is it possible that anything creditable in this way can ever be brought forward? It is not enough that the students should be thrown upon their own resources for casting their models.

It is indispensable that a knowledge of the antique be the basis of an accomplished education in design. This is the course of education pursued by those men whose ornamentation in the Vatican has been imitated by all ornamentists since their time. But this knowledge of the antique is useless without a knowledge of Nature; and to this and every School of Design should be added a museum of such natural objects as are imperishable, and of those that can to a certain extent be rendered so. During summer the freshest and most beautiful flowers are in Paris daily employed by the designers and students of the French School, as also at Lyons, where, in addition to which, are used the finest fruits of Southern France. The most successful artists of all schools are those who have combined a knowledge of ancient ornament with a close observation of fresh and living Nature. That this was the practice of Giulio Romano, Perino del Vaga, Giovanni da Udine, Polidoro da Caravaggio, Albert Durer, and a score of others we could mention, cannot be doubted. The studio of our own Gibbons, who has never been equalled, was in the presence of Nature—his acorns, oak-leaves, flowers, and fruit were studied where they grew—he worked in the fields and woods and gardens round London.

It is a matter of complaint at all hands, that the students do not remain a sufficiently long time in the School: this is undoubtedly the great cause why the Exhibition contains no advanced works. If, however, attached to the School, there were a collection of natural objects as elements of composition, we cannot think that this would continue. By those gentlemen who spoke on the occasion, it was considered a matter of especial congratulation that the Exhibition was so meritorious, as consisting only of ordinary studies of the exhibiting pupils, that nothing was got up for show, and the whole of the works of students whose respective terms in the School had not exceeded two years. This is undoubtedly a proof of efficient tuition. Nothing can be more satisfactory than the productions exhibited, considering the term of study; and it is this progress that renders more apparent the absence of advanced designs. The most remarkable of the productions which gained premiums were—'Fruit and Flowers,' a study in oil, Miss Westlake; premium £5. 5s.: this was a composition of some size, and of very high merit considering the brief period of study of the artist, and also that it was coloured by gaslight. 'Fruit,' &c., a study in oil, from Nature, Miss E. Rowley; premium £2. 2s. A smaller composition in a similar manner—also drawn and painted with skill and effect—'Fruit,' a study in oil, Miss M. Filmore; premium £2. 2s.: a work also showing much taste. 'Fruit and Flowers,' in tempera, Miss M. A. Jordan; premium £3. 3s. Others were by Miss Channon, Miss Andrake; and there were two designs—one for lace, by Miss Smith, premium £3. 3s.; and a design for chintz, by Miss Cooke, £3. 3s.—both of which displayed much taste, but the chintz could not be printed in consequence of having been drawn without the knowledge necessary for the composition of practicable design. Many of the drawings from the figure, which were executed by junior students, were distinguished by infinite accuracy and nicety of finish. Indeed the careful manner of their execution is sufficient evidence of the anxious and careful superintendence of the Director and Masters of the establishment. It must, however, be said, that the objects of the Institution seem to us to be too limited; and one simple reason for the observation is, that it has been established now some years, and we find, after such period, nothing but elementary productions on its walls.

To the Director, Mr. Wilson, and the Masters of the School, every commendation is due—it is sufficiently evident that they have effected in the progress of the pupils as much as could have been expected of them, considering their resources. We have not seen a copy of the Report, but we apprehend that the services of these gentlemen are not sufficiently estimated. The acquisitions of the Director, and his knowledge and experience in those departments of Art over which he is so well fitted to preside, are extensively known. And the reputation of the other gentlemen acting as Masters in the Institution stands very high—independently of the School of Design—and their services in the Institution are of such value as to have merited

the especial and particular notice of the Council, by whom it is to be hoped they have been publicly complimented. Of the Masters, Horsley, Townsend, Lejeune, and Richardson, we have had abundant occasion to praise the works—at least, of the three first; from among them Mr. Townsend was selected to execute the frescoes at Buckingham Palace, engravings of which are given in another part of our paper; and in these admirable works he has sufficiently shown that the frescoes of our own painters may be equal to those of any other country. We have always felt bound in simple justice to give these gentlemen the full credit due to them for such works as we have seen unconnected with this establishment; and now we have an opportunity of testifying to their excellence as Masters. We trust that the authorities of the School of Design feel sufficiently their value as men of genius and refined taste.

We have to notice three appointments which have been made to Provincial Schools.

Mr. J. Murdoch, to the mastership of the School in the Potteries. He was a pupil of Mr. Wilson, Sir W. Allan, and the late Mr. Duncan, and as an artist and ornamentist is admirably qualified for his appointment.

Mr. Mersey, student of the Royal Academy, has been appointed to Leeds.

Mr. Sintzenich, student of the Royal Academy, has been appointed to Paisley.

Deeply impressed with the importance of the effects to be produced upon our manufactures by the means of Schools of Design, we have directed an ample share of attention to these Institutions, and we shall continue narrowly and jealously to weigh every circumstance affecting them otherwise than beneficially.

ART IN SCOTLAND, AND THE ENGLISH PROVINCES.

SCOTLAND.

EDINBURGH.—The inauguration of the Scott Monument took place on Saturday, the 15th of August—the anniversary of Sir Walter's birth. The ceremony passed off with considerable *eclat;* although the unfavourable state of the weather contributed to damp the ardour of the assembly. The statue, the uncovering of which constituted the distinctive act of inauguration, is the admired work of Mr. Steele, a native artist; and represents Sir Walter in a sitting posture, with his dog Maida at his feet. The block of marble, in the rough state, weighed from thirty to thirty-three tons; and its removal from Leghorn to Edinburgh involved a story of remarkable adventures. Four niches immediately over the principal arch are filled by figures of Prince Charles Edward, Meg Merrilees, the Last Minstrel, and the Lady of the Lake—all by Edinburgh artists. Mr. George Mickle Kemp, the architect of the Gothic structure, in the lower departments of which the sculpture is placed, was bred an obscure country carpenter, and pushed himself into notice by the force of his ability. When the building was about half finished, he came to an untimely end by falling, in a dark night, into the Union Canal. The cost of the monument has been from £15,000 to £16,000.

THE SCOTTISH ACADEMY, AND THE BOARD OF MANUFACTURES.—We have already laid before our readers the merits of the dispute between the Board of Manufactures and the Scottish Academy, which was treated at length in a *brochure* which we noticed, entitled "Scottish Art and National Encouragement." This affair excites the liveliest interest among the friends and professors of Art, not only north of Tweed, but wherever the circumstances of the case have transpired. We describe the style of the communication which was made by the Board to the Academy, to the effect that after the season of 1847 the use of the exhibition-rooms would be no longer permitted to the Academy. The resolution to make this communication was passed as soon as the friends of the Academy, members of the Board, were called away upon their Parliamentary and other duties. The annals of Art furnish no parallel to the proceedings of this "foolish Board"—that is, of those members of it who constitute themselves a *quorum* for such a purpose as this, to which no complexion of public utility can be given. We have already observed that in the selection of trustees and public officers there has been a most culpable want of caution. We have already spoken of the origin and forthcoming of some of these officials, each of whom seems to be the the creature of another, who, in his turn, serves his own ends by discreditable means. The question, it seems, has not advanced towards adjustment; is it, however, to be observed that the coarse and essentially vulgar language of the Board has chastened into something less offensive. They have most egregiously deceived themselves in supposing that the public voice could be raised in support of a public nuisance. This Board, in attempting to assume patronage of high Art, and thus, in a great measure, abandoning its functions as a Board of Manufactures, fails in both objects; and this is a matter of some importance, inasmuch as the funds at their disposal were almost enough for the endowment of a University; but withal nothing is effected beyond the maintenance of a very inferior and very expensive School of Art. The Glasgow School of Design is maintained at a cost infinitely below that under the direction of the Board, and the superiority of the Glasgow School is sufficiently manifest. These and numerous other facts and circumstances being impressed upon the public mind must set this *unique* dispute in its true light, and expose to well-merited contempt those individuals who have been most active in their annoyance of a body so honourable as the Scottish Academy.

GLASGOW.—GOVERNMENT SCHOOL OF DESIGN.—The annual distribution of prizes—being those awarded at the end of last session—to the pupils attending the Government School of Design has taken place in one of the large and commodious class-rooms which have recently been fitted up for the purposes of the Institution in the building appropriated to its use in Ingram-street. John Leadbetter, Esq., occupied the chair, and amongst the gentlemen present were Sheriff Bell, Sir James Campbell, Walter Crum, Esq.; Wm. Gilmour, Esq., of Oatlands; D. C. Bait, Esq., Thos. Colquhoun, Esq., T. T. Fryer, Esq., James Ritchie, Esq., Secretary. A long and very eloquent address was delivered by Mr. Sheriff Bell, who dwelt upon the extraordinary improvement that had taken place in the School, the great ability and energy manifested by the Master, Mr. M'Manus, and the benefits that had already arisen to the manufacturer and the public from the establishment. The prizes were then awarded. A list of the successful students will be found elsewhere.

PAISLEY SCHOOL OF DESIGN.—Two thousand pounds have been already obtained to build a School at Paisley—which will be proceeded with immediately.

EXETER.—An Art-Union, under very favourable auspices, is now established in the venerable city of Exeter, where of late great exertions have been making in the cause of Art. We find that prints are presented to subscribers, but they are not executed expressly for the Society. This is an evil that ought not to exist; and which certainly need not be. It is a great mistake to value an engraving for its size. We believe a print of moderate size may be engraved, and the required number of impressions taken, for a sum not beyond that required for the prints from an old plate. This is a subject upon which we shall ere long have more to say.

BIRMINGHAM ART-UNION.—We regret to learn that the subscriptions have been this year very limited—scarcely exceeding £250—a circumstance which the Committee attribute "to the uncertainty that prevailed as to whether the Legislature would or would not legalize the system." No print was presented to the subscribers, consequently a large proportion of the fund raised has been devoted to the purchase of works of Art—and CASTS, which, very properly, are awarded as prizes in this town where the subject is one of the highest importance. A cast of a statue of 'Edward VI. presenting to Archbishop Cranmer the Charter of the Free Grammar School' has been given to the Society by the accomplished sculptor, Peter Hollins, Esq.; and, on the thanks of the Society being voted to that gentleman, he said:—"The work he had presented to the Association was the first of the kind he had produced; he would not promise that it would be the last. He could see some indications that Birmingham would yet distinguish itself in this branch of Art; and the more he saw of the attempts made, the more were his hopes brightened. When he was on the Continent, he found many of the vaunted designs deficient in the more essential elements of beauty and grace; and of this he was certain, that if to their excellence of material and other advantages, British artisans added the elegancies of Art, they need fear no foreign rivals."

ROYAL MANCHESTER INSTITUTION.—The Annual Exhibition of the Works of Modern Artists opened at this Institution on the 16th of July. It would have been a source of gratification to us had it been in our power to have spoken of it from personal observation; and we have been alone prevented from doing so, owing to other and very pressing engagements. Our readers will, we feel assured, confide in the truth of this when calling to mind the observations which from time to time we have made connected with the important and interesting town to which we allude. We learn from a friendly correspondent that the Exhibition of the present season contains 844 works of modern Art; and, although it cannot be spoken of as exceeding the display of the past year, nevertheless it may be characterized as an interesting Exhibition, since, independently of the six Royal Academicians whose works are on the walls, there are contributions from many of the leading and rising men of the day—Creswick, Stone, C. Fielding, Rothwell, Duncan, Frost, Hurlstone, Le Jeune, Pickersgill, Topham, Jutsum, Tennant, Wilson, Vickers, Knell, Ansdell, Corbould, Margetts, Stanley, Taylor, Faulkner, Patten, Penley, Du Val, Bostock, Absolon, Zeitter, Poole, Henshaw, Williams, Boddington, H. J. Johnson, G. Gilbert, Nieman, Philip, Sims, Soper, Dawson, Goodall, Elen, Linton, D. Cox, Clint, Bartholomew, Bateman, Hancock, &c. The pictures already sold amount to 41 (£1000 value), and the Council are sanguine as to the success of the Exhibition generally. It may be well to add that the delay in opening the rooms beyond the time first announced was caused by the unusual number of pictures sent for exhibition, which determined the Council, even to their inconvenience, to make use of every available space in their power; notwithstanding which, to their great regret, upwards of 100 pictures were of necessity sent back.

THE HEYWOOD PRIZES (limited to artists residing in Manchester, or within 50 miles therefrom) have been awarded as follows:—The gold medal for the best oil painting to R. Ansdell, of Liverpool, for his 'Scene in the Highlands.' The silver medal and £5 to B. E. Spence, of Liverpool, for the best model in clay after Nature. For the best water-colour drawing, the silver medal to J. J. Dodd, Assistant-Master of the Manchester School of Design. The Liverpool artists have thus, it seems, run away this year with nearly all the honours from the men of Manchester. Let the latter look to this; and, as we know what their character is, we advise them in the spirit of *generous emulation* to exercise the powers of their genius and energy for the Exhibition of 1847.

MANCHESTER SCHOOL OF DESIGN.—This important School continues its onward progress under the superintendence of Mr. Johnson. A painting-room and a new figure-room have recently been added to the establishment; to the latter of which, owing to the liberality of Government, and the private munificence of James Thomson, Esq., F.R.S., of Primrose, some considerable additions have been made, so that, as a whole, it may be considered as in a most efficient and satisfactory state. The Council have wisely opened the School to the inspection of the public on stated days of the week, not only that its subscribers may judge for themselves in what manner their money is applied, but that the value and importance of such an Institution may be as widely diffused as possible. The late Master, Mr. Wallis, has opened a private academy of Ornamental and High Art, and we are gratified in learning with every earnest of success.

SHEFFIELD.—GOVERNMENT SCHOOL OF DESIGN.—The annual meeting has been held—Mr. Solly in the chair. The Report stated that since the opening of the School in 1843, it had been attended by upwards of 200 students. During the past year, the average number of students attending the evening classes was 46, and the largest number attending at any one time was 65. Several students are already deriving advantages from their improved taste and their superior skill in the arts of design, thus fulfilling the legitimate ends of the Institution. The greater part of the students appreciate the advantages which it affords, and the result cannot fail to be highly beneficial to those numerous branches of our manufactures in which ornament is essential. The Report adverts to the recent critical state of the Sheffield School, when the Government grant would have been withdrawn, unless the Local Committee had undertaken to make some special effort to render the School more efficient, and could have adduced satisfactory evidence that the continuance of a School of Design in Sheffield was duly appreciated by the inhabitants, as an Institution calculated to be serviceable in promoting the commercial value of the manufactures of the town. In consequence of the representations of the Local Committee, and of the Town Council, the grant had been continued. The Committee state that, with the view of developing talent and exciting emulation, they had offered two prizes for competition in each class, and the result has been very satisfactory. The dismissal of the late Master is next mentioned, and in noticing the appointment of Mr. Young Mitchell to the office, a high compliment is paid to him as an artist, and as a gentleman of habits of business and energy. The services of Mr. Wightman, late Honorary Secretary, who had conferred great benefits on the Institution by his activity and intelligence, are warmly acknowledged. The Committee invite the attention of the Corporation to the act just passed for "encouraging the establishment of museums in large towns," and express a hope that steps will be taken to bring this act into operation. They are of opinion that by means of such establishments a knowledge and love of the Arts would be increased, and that, as a necessary consequence, manufactures would be improved, and facilities offered for recreation of the most unobjectionable character. The meeting was subsequently addressed by the Chairman, Messrs. Warner, W. F. Dixon, H. D. Wilkinson, W. Wightman, &c.; and at the close, a long and able address was delivered by Mr. Young Mitchell, the Master—to whom thanks were voted.

THE EXHIBITION OF THE LIVERPOOL ACADEMY is in rapid preparation. We paid a visit to the rooms a few days ago, and can safely say that a finer display of British Art will not have been seen in the provinces—surpassing the excellent exhibition of last year. There will be a strong muster from the Metropolis, many of our principal artists having painted pictures expressly for this Exhibition. Amongst the leading contributions we find the names of Turner, R.A., Etty, R.A., C. Landseer, R.A., Lee, R.A., Pickersgill, R.A., Sir W. Ross, R.A., Creswick, A.R.A., Hollins, A.R.A., Frith, A.R.A., Redgrave, A.R.A., Elmore, A.R.A., E. M. Ward (whose admirable work, 'The Fallen Minister,' has been sent), Egg, Hart, Alexander Johnson, Kennedy, Cox, Henshaw, Branwhite, Boddington, Rothwell, Shayer, Gilbert, Pyne, Allen, Anthony, C. Fielding, T. M. Richardson, Collingwood Smith, the Lauders, Carrick, and, in fact, most of the leading men of the day. Of the local artists, we were too early to see many. Their chief merit will be well sustained by the members, in the works of Ansdell, Westcott, and Herdman; and of the Associates, by Marshall, Dawson, and others. Great exertions are being made by the Council in every department, to give the highest possible gratification to the public.

NOTTINGHAM SCHOOL OF DESIGN.—The School is rapidly increasing and improving. The new building is nearly ready; and the liberal contribution of casts, &c., will be arranged forthwith.

THE POTTERIES SCHOOL OF DESIGN.—Rooms have been engaged, *pro tem.*, at Shelton and Hanley; and arrangements are in progress for the immediate commencement of the work in this interesting and important district. That of Mr. Murdoch is one of the most satisfactory appointments that has yet taken place.

GUIDO'S 'ECCE HOMO.'

We are this month enabled to present to our readers an engraving from the 'Ecce Homo' of Guido, in the collection of Mr. Rogers. It was formerly in the possession of Mr. West, and, although it is one of the pictures of which the pedigree of possessorship is unknown, no doubt has ever existed of its originality.* Although painted in the manner which, being a departure from that of the Carraeceschi, gave offence to the contemporary members of the Bolognese school, it is, nevertheless, distinguished by that freshness of touch which Guido never lost. We avail ourselves of this opportunity to offer a passing remark on the value of idealization, and the utter worthlessness of that mere physical identity to be continually recognised in scores of the matter-of-fact pictures which we are continually accustomed to see on the walls of our exhibitions. Guido was fond of painting heads looking up, and in his manner of treating them he has never been excelled. The expression of this head of Christ has nothing in it of mortal agony—he has indeed said, "Behold and see if there be any sorrow like unto my sorrow." The painter has spiritualized the features, insomuch that all human relation is superseded. The Greek type is recognisable in his female heads, although (and it is a curious fact) he painted many of those same heads from that of his colour-grinder, a fellow remarkable for the repulsive character of his features; and this was a principle with him, in order to guard against commonplace identities, that his pictures might have no relation with his models—that they should not be bone of their bone, flesh of their flesh. "In qual parte del cielo, in quale idea," asked Reni's pupils of him—"Do you find those ever-glorious attributes which you so divinely describe in those heads?" His reply was pointing to the Greek reliques, that they too, might extract from such works beauties similar to those contained in his works, if they, with a certain amount of talent, applied themselves in like manner. There is no action, no gesture, no emotion of the mind which Guido has not contrived to portray without impairing the value of his figures. He depicts them under the varied feelings of grief, sadness, and terror, without at all detracting from their beauty; he accommodates them to every purpose, represents them under every attitude, but under every change they are presented with paramount qualities.

The Saviour has been painted by all the great masters with much variety of expression, but none of personal type. Horace Vernet is one of those who advocate the employment of the Asiatic impersonation in religious painting, and it must be confessed that in his best arguments—his works—he has truth on his side. Among the sketches made by Wilkie during his visit to the East there is the head of a Persian prince who was living at Constantinople in exile from the Persian Court in consequence of political intrigue. It is a head of very remarkable character, and was intended by Wilkie to serve as a model for a head of the Saviour in subsequent though never-to-be-realized compositions. Had Wilkie lived we should have undoubtedly seen an impersonation of Christ differing in everything from the ordinary traditional figure, from which no painter ventures to depart. It is clear that Vernet has made studies from Arabs for his scriptural pictures; and Wilkie did the same for a picture of 'Christ before Pilate,' in which Pilate is represented as an Arab (he was a native of Edom), and the slave presenting the basin is a Nubian.

* Our engraving is copied from that of Sharpe, so well known to connoisseurs, and which has been for a long period "scarce."

THE EXHIBITION OF THE ART-UNION PRIZES.

The Exhibition of the Pictures selected by the prizeholders of the present year was opened to private view on the 15th of last month, as heretofore, at the rooms of the Society of British Artists in Suffolk-street. The entire number of the prizes is 258, which have been chosen, as usual, from the Metropolitan Exhibitions—the Royal Academy, the British Institution, the Society of British Artists, and the Water-colour Galleries. All the prizeholders were late in the field; nearly all the best pictures were sold before they had opportunity of choosing; it must, therefore, be admitted that the Exhibition displays improved judgment and taste in the selection. It may be that many have chosen under advice. The result is creditable to all parties, considering the difficulties under which the selections have been made.

We have here, moreover, an opportunity of inspecting works which it has been hitherto impossible to see, in consequence of the unfavourable places allotted to them in the various collections from which they have been taken. It is sufficiently evident that there has been no malversation in disposing these works—the best have the best places; but, at the same time, those of inferior merit are hung by no means disadvantageously. As the best points of so many of these pictures were not distinguishable in their respective "high places," the knowledge and taste which have led to their selection are the more obvious.

We have already noticed the Exhibitions at such a length as to supersede the necessity of any further critical remarks on these pictures. The prize of £300 is the admirable composition by A. Elmore, A., 'The Fainting of Hero,' selected from the Royal Academy; that of £200 is 'The Dawn of Morning,' by F. Danby, A.R.A.—the price of the picture was £250, the difference having been paid by the prizeholder, the Rev. H. J. St. Aubyn. Of the prizes of £150, one, by R. S. Lauder, is 'The Gow Chrom reluctantly conducting the Glee Maiden to a place of safety,' from the Royal Academy; the second is 'The Woodland Ferry,' by F. R. Lee, R.A.; the third of £150, 'Leaving Home—The Parting Admonition,' by T. F. Marshall—the two latter also from the Royal Academy; the fourth is from the New Water-colour Society, being 'Christ raising from Death the Daughter of Jairus,' by E. H. Corbould. The six prizes of £100 each are—'Young Gamblers in the Forum Romanum,' F. Y. Hurlstone, from the Society of British Artists—the price of the picture was a hundred guineas, the difference having been added by the prizeholder, Mrs. Evenden; 'Wallace and his Schoolfellows at Dundee,' J. Phillip; 'Ye Daughters of Israel, weep over Saul,' H. Le Jeune—both from the Royal Academy; 'The Interior of the Church of St. Ours at Loches,' A. E. Goodall, from the British Institution; 'The Croppies' Grave,' H. M. Anthony—the price of the picture being £120, the difference being paid by the prizeholder, Mrs. J. B. Pyne—from the Society of British Artists; 'Richard II.'s Appeal to the Mob after the Death of Wat Tyler,' C. H. Weigall,' from the New Water-colour Society.

It is gratifying to see the many instances in which prizeholders have selected works the prices of which have exceeded the amounts of their prizes; as for instance, Mr. Hook's picture, 'The Controversy between Lady Jane Gray and Feckenham,' the price of which was £100, being £30 above the prize sum. 'The Death of Cardinal Beaufort,' by J. Gilbert, was selected by a prizeholder to the amount of £60, the price of the picture being one hundred guineas. 'The Arrival of Fishing-boats off Staithes,' by A. Clint, was chosen by a prizeholder to the amount £80, being £20 less than the price of the picture. The price of Zeitter's picture, 'The Fair at Scharmback,' was a hundred guineas, but it was chosen by a prizeholder to the amount of eighty. 'St. Michael's Mount,' by H. Lancaster, was priced at £70, and sold, it may be said, to a prizeholder of £30. Besides these, there are numerous other instances which we need not mention; and be it said forty or fifty pounds is not a wholly unimportant addition to the price of a small picture. It is true we do not find the names of artists who are accustomed to be considered as the magnates of our school, because we see nothing of theirs but what may have been commissioned years ago.

In addition to the prizes of this year, there was also 'The First Whisper of Love,' a sculptural work by W. C. Marshall, A.R.A., the property of Sir E. Perry, a prizeholder of last year; the obverse and reverse of a medal of Sir F. Chantrey, R.A., by W. Wyon, R.A., which, like all the works of this gentleman, is distinguished by exquisite finish, and presents an admirable resemblance; cameos submitted in competition for the premiums of the Society: of these there are but three, which possess merit of a very high order. There is also exhibited a model in plaster of 'A Dancing Girl Reposing,' by W. C. Marshall, A.R.A., to which has been awarded the premium of £500 offered by the Society for a group or a single figure in marble. It is rare that the decisions of the Committee are at all questionable, but we cannot concur in this. It was at once evident that this work was one of those that would be considered; but this idea of Canova has been hackneyed through every school in Europe. It might be also said that 'Innocence' was not new in either treatment or idea, but it was, nevertheless, an exquisite work; and between that which was purely scenic and that which was profoundly didactic—that which is superficial and physical and that which is touchingly and poetically argumentative—it is to be regretted that the choice should have fallen on the latter.*

The Exhibition cannot but be regarded as the best that has yet taken place; and, now that Art-Unions are effectually legalized, no further interruption can be reasonably anticipated to the meritorious labours of this admirable Institution.

The following is a copy of the act—the 9th and 10th of Queen Victoria, cap. 48—intituled an "Act for Legalizing Art-Unions":—

"Whereas certain voluntary Associations have been and may hereafter be formed in various parts of the United Kingdom, under the name of Art-Unions, for the purchase of paintings, drawings, or other works of Art, to be afterwards allotted and distributed, by chance or otherwise, among the several members, subscribers, or contributors forming part of such Associations, or for raising sums of money by subscription or contribution, to be allotted and distributed, by chance or otherwise, as prizes, amongst the members, subscribers, or contributors forming part of such Associations, on the condition nevertheless that such sums of money so allotted and distributed be expended solely and entirely in the purchase of paintings, drawings, or other works of Art; and whereas such allotment and distribution of paintings, drawings, or other works of Art, or of sums of money for their purchase, and the proceedings taken to carry the same into effect, may be deemed and taken to come within the provisions of the several acts of Parliament passed for the prevention of lotteries, littlegoes, and unlawful games, whereby the members, subscribers, or contributors of such Associations as aforesaid, or persons acting under their authority or on their behalf, may be liable or subjected to certain pains and penalties imposed by law on persons concerned in lotteries, littlegoes, and unlawful games: and whereas it is expedient that all members of and subscribers and contributors to such voluntary Associations as aforesaid, and all persons acting under their authority or on their behalf, so long only as their proceedings are carried on in good faith for the encouragement of the Fine Arts, shall be discharged and protected from any pains and penalties to which they may have rendered themselves liable, or may hereafter render themselves liable, by reason of any such their proceedings as aforesaid: be it enacted by the Queen's Most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that all such voluntary Associations as aforesaid, now constituted, or which may hereafter be constituted according to the provisions hereinafter contained, shall be deemed to be lawful Associations; and the members of and subscribers and contributors to all such lawful Associations, and all persons acting under their authority or on their behalf for the purposes aforesaid, shall be freed and discharged from all pains and penalties, suits, prosecutions, and liabilities, to which by law they would be liable but for the passing of this act, as being concerned in illegal lotteries, littlegoes, or unlawful games, by reason of anything done or which may be done by them or any of them in furtherance of the allotment or distribution, by scheme or otherwise, of paintings, drawings, or other works of Art, or of the allotment or distribution of sums of money as prizes to be expended for their purchase: provided always, that a royal charter or charters shall have been first obtained for the incorporation of any such Association, or provided that the deed of partnership, or other instrument or instruments constituting such Association, and the rules and regulations

* To this work, which is known to be by Mr. Foley, we rejoice to learn the Committee have awarded a premium of £100—on condition of receiving from the artist a reduced copy, to be executed in porcelain (by Messrs. Copeland and Garrett) for distribution. The Committee also announce their intention of reducing another of the models—'Iris Descending,' by Mr. Kirk—with a view to casting it in bronze.

The Picture in the Collection of Samuel Rogers, Esq.re

PUBLISHED EXCLUSIVELY IN THE ART-UNION MONTHLY JOURNAL.

relating to the proceedings of such Association for such purposes as aforesaid, shall have first been submitted to the consideration and be approved of by a Committee of her Majesty's Most Honourable Privy Council, and a copy thereof deposited with such Committee; and that it shall be expressed in every such charter, deed, or instrument, that it shall be lawful for any Committee of her Majesty's Privy Council to whom the consideration of Art-Unions shall be referred by her Majesty, whenever it shall appear to them that any such Association is perverted from the purposes of this act, to certify the fact to her Majesty, and thereupon it shall be lawful for her Majesty to revoke or annul the charter, deed, or instrument under which the Association so offending shall have been constituted; and nothing in this act contained shall be deemed to apply to any Association whose charter, deed of partnership, or other instrument constituting the same shall have been so revoked or annulled,

"II. And whereas an act was passed in the seventh and eighth years of her present Majesty's reign, intituled 'An Act to indemnify Persons connected with Art-Unions, and others, against certain Penalties,' which act was continued by another act passed in the eighth and ninth years of her present Majesty's reign, which acts only apply to acts done before the first day of August last passed; and whereas it is expedient that the said indemnity granted as aforesaid should be further continued; be it therefore enacted, that the indemnity granted as aforesaid shall be extended to the first day of November in the present year, to the same effect as if the said last-recited act had in place of the words 'the first day of August, one thousand eight hundred and forty-six,' contained the words 'the first day of November, one thousand eight hundred and forty-six.'

"And be it enacted, that this act may be amended or repealed by any act to be passed in this session of Parliament."

At present we have room but for one observation on the subject of THE ART-UNION OF LONDON; it is this: surely the Artists, who have manifested no inconsiderable anxiety, to promote the passing of this bill, will hardly omit the opportunity of recording their sense of the services of those who have been the means of passing it. The artists of England, Ireland, and Scotland have long owed a debt of gratitude to the Committees—the several Honorary Secretaries especially—who by long and arduous labour have formed Institutions pregnant with immense results to Art, and calculated—nay, certain—to promote the interests of artists to an inconceivable extent. The tens of thousands of pounds that have been already expended—and which never would have been expended, but for Art-Unions—are as nothing in comparison to the sums hereafter to be spent for the same high purpose, through Art-Union Societies. Surely artists who have been sufficiently active while their direct interests were in imminent danger, will in some way or other record their opinion of the energy, industry, and continued thought and labour by which the struggle for *their* welfare has been conducted and carried to a triumphant issue. It is needless to dwell on the fact that the Committees and Honorary Secretaries of these Institutions have been guided only by a deep and earnest desire to promote the cause of Art and the benefit of artists; in no way, either directly or indirectly, could any advantage have accrued to them—neither profit, position, nor even unequivocal HONOUR, can result to them; they have had toil, but little thanked, and some obloquy; for even in the House of Commons a foolish and ignorant baronet informed Parliament, and through it the country, that the several Committees were not guided by public principle but by private interests—in proof of which he drew from his capacious pocket a prospectus of Mr. Thomas Boys!

Surely, then, we say, the Artists will not neglect the opportunity of testifying their gratitude—at least to the Honorary Secretaries—for the immense services rendered by them to British Art and British artists.

And, now that the vexatious question has been settled, and ART-UNIONS are *legal* beyond all controversy, we shall be called upon to consider the various suggestions for promoting their utility, and rendering them—even more than they have been—beneficial to British Art.

No doubt these Institutions will multiply throughout the empire: we say now, what we said some years ago, the more the better—provided always they be conducted in good faith.

In recording, then, this signal triumph, we congratulate the public on obtaining a fruitful source of enjoyment and instruction, the artists on the powerful auxiliary they have secured, and the Committees of Art-Union Societies on the reward they have at length obtained—the only reward they have ever sought for—for their honourable, indefatigable, and purely disinterested labours.

TOPICS OF THE MONTH.

FRESCOES IN THE HOUSE OF LORDS.—Mr. Dyce has completed his fresco in the House of Lords. It has met the high and unqualified approval of the Commissioners; and they have, in consequence of the success of this experiment, recommended, or rather confirmed their original recommendation, that the remaining compartments in this House should be painted in fresco. The designs of three artists—Messrs. Maclise, Cope, and Horsley—(which have been subjected to many advantageous alterations) are approved; but they cannot commence the works immediately, partly because the period is inconvenient to them, but chiefly because the architect is now hurrying on the completion of the House of Lords, with a view to its occupation next year. The noise and bustle of workmen would be incompatible with the careful execution of the frescoes. A report is in preparation, in which the commendations of the Commissioners are bestowed with due liberality. In truth, the beginning, now actually made, of the decoration of the new Houses of Parliament, by means of painting, is as promising as could be wished.

THE SOCIETY FOR THE SUPPRESSION OF VICE, AND EDUCATION IN ART.—A requisition has been addressed by the Society for the Suppression of Vice to the Royal Academy, for no less a purpose than the abolition of the principal means of Art-Education—that is, *of study from the life*. We were so much struck by the singularity and extravagance of such a proposal as to believe the thing impossible, and we are scarcely yet satisfied that this could have been contemplated, to the extent we are given to understand. However, such a project is impossible in any civilized country; and, although our school has astonishingly improved in its drawing during the last twenty years, there is not yet enough of study from the life. We have to observe that we yield to none in observance of the proprieties of social life—nay, not even to the purest member of the Society for the Suppression of Vice, who, verily, have much to learn. They know not that such a measure would at once annihilate an Academy, and put an end to everything like Art in the country. These gentlemen have yet to learn what a school of Art is,—they have yet to learn that an Academy of forty or fifty students can assemble and work for two hours or longer from the living model with the utmost gravity and anxiety for improvement, without a thought beyond solicitude for the accuracy of their work, and without a word beyond an occasional hint to one another: this is the case especially in our own country. There is more noise in some of the independent Continental Schools, as in France "The Marseillaise," and in Germany "The French shall never have the Rhine," are often heard; but the slightest impropriety would instantly be followed by the expulsion of the offender. There is no other Academy in Europe so punctilious as our own; and we sympathize most sincerely with, especially, the senior members, who must be affected by an outrage of this kind more sensibly than by anything that has ever been directed against them. It is an undoubted fact that many artists who work entirely from the female model are men of the most irreproachable lives; we could give unquestionable evidence of this if it were necessary to quote names. One among ourselves we could especially signalize who would never survive the suppression of study from the female figure, if such a thing were even possible. If nothing now remain for the Society to do, but this, we must be the most irreproachable nation under the sun, or they must be the weakest creatures of mortal mould. In order effectually to attain their object, they should begin by the abolition of medical study and practice—they must close the hospitals and interdict the study of anatomy; if they have sons, let them not send them to Eton nor Westminster, for there they will be made to read, by even straight-haired men with white neckcloths, the vicious letters written by people who flourished when there was no Society for the Suppression of Vice: such as that of a creature called Œnone to Paris, that of Phyllis to Demophoon, and how a wicked person named Medea ran after a man named Jason. If they have daughters, they must be limited to Mrs. Glasse's "Cookery Book" and the "Family Shakspere." But enough of this for the present; we shall revert to the matter, and in the meantime endeavour to discover to what category of humanity the Society belong—each member can be nothing less than a *Heautontimerumenos* in an extra swaddling of prejudices.

THE ART-UNION AND THE STATUE 'MODESTY UNVEILED.'—This is the title given to a statue which was sent by Mr. Park, in competition for the premium of £500 lately offered for a group or figure. The statue was not exhibited with the others—a circumstance of which Mr. Park loudly complained, and, we believe, has given publicity to his feelings on the subject. After all, if volumes were written on both sides, there is but one solution to the question, and that is the statue; let us describe it as it is. It is an upright female figure, entirely nude, and very slightly supported by a few folds of the fallen drapery behind. In the first place, for the author of this work it would seem that the ancients have laboured in vain; it is modelled without the slightest effort at idealization—an offensive portraiture of a model—coarse in more than an average degree. Proud are we to find splendid examples of a contrary treatment in our school. The lower limbs are massive and ungraceful; the upper part of the figure is exaggerated and sensual; the work could only be tolerated as an Academy study, and then it would be condemned as utterly deficient of every particle of that beauty and elegance which are the great charm of the nude figure; it is, in short, everywhere the flesh without one gleam of the spirit; even the title is injudicious, to use a mild term; and the Committee were perfectly justified in rejecting it. The proprieties of Art have been established more than two thousand years, and they cannot now be outraged with impunity.

PAINTING ON GLASS.—We have been much gratified in seeing at the house of Mr. Wilmshurst, in Foley-place, a painted glass window, intended for the Church of St. Peter, at Leeds—that in which Dr. Hook officiates. It has been entirely designed and executed by Mr. Wilmshurst; and those portions which could be shown to advantage are fully equal in colour to ancient glass, and of course much superior in design. The window is formed of three divisions, and will resemble in construction a bay-window; in height it is upwards of twenty-four feet. The side lights are north and south, and these divisions consist of three long openings, divided by a transom. The centre is fitted with glass, which is chiefly ancient—as figures of saints, apostles, 'Virgin and Child,' and a 'Crucifixion' in the bottom centre opening. The north division contains some of the principal events in the life of the Saviour, each composition being under a screen: the subjects are—'The Offering of the Wise Men'—'Christ disputing with the Doctors'—'Blessing Little Children'—'The Tribute Money,' &c. The south division exhibits some of the events in the life of St. Peter, as 'The Deliverance from Prison'—'The Charge'—'The Draught of Fishes,' &c., in all, nine subjects. The tracery or heads of the window are filled with angels, scrolls, &c. There are six panels, one at the bottom of each opening. The four at the sides contain four emblems, and the two centres contain each an inscription upon a scroll to the effect that the three east windows are the gift of Thomas Blayds, Esq., formerly of Leeds, but now residing near Windsor, and are sacred to the memory of his two sons, who died respectively in the years 1842 and 1845. In this beautiful work the artist, Mr. Wilmshurst, has succeeded in giving the best effect to his work by the most beautiful arrangement of colour. Some of the hues are of an overpowering brilliancy, especially the blues, and the beautiful red which is produced by gold. It is now being fixed, and, when completed, will be one of the most beautiful windows in the kingdom.

MR. J. C. HOOK has been appointed travelling student by the Royal Academy, and is now on his way to Rome. He obtained, it will be remembered, the gold medal at the last distribution. We rejoice at this young artist's good fortune—if the term may be applied to merit amply earned and deserved. His progress in Art has been steady towards high excellence; he has exhibited in all his works well-directed thought and industry as well as genius; and we cannot doubt that he is destined to occupy a very foremost rank in his profession, for he is sure to turn his present advantages to valuable account. Mr. Hook is the grandson of the learned Dr. Adam Clarke.

DOMESTIC DECORATION.—We have had much pleasure in inspecting the paintings executed by Mr. Parris in the drawing-rooms at Portland House, the residence of Sir Roger Palmer. A suite of three rooms he has decorated in three distinct styles—the saloon in the Italian, the west room in the English, and the north room in the Grecian. The large panel in the saloon illustrates the Golden Age, and the smaller panels contain five female figures, emblems of the Senses, brought out not only with pictorial art, but with poetic feeling of the purest kind. One large panel in the English room depicts a fête champêtre; another a cornfield, with rustic groups; and the third the outskirts of a truly English village. The north room will, perhaps, be the most admired, the large panels containing an approach to an ancient ruined city, a Greek bard reciting his poems on the banks of a river, and Greek girls at a fountain, recalling those beautiful lines of Moore:—

"List! 'tis a Grecian maid that sings,
While from Ilissus' silvery springs
She draws the cool lymph in her graceful urn."

The smaller panels are enriched by illustrations of "The Seasons." We regret being able to devote but little space to these most elaborate and exquisite designs, that do so much honour to the fine feeling and sound judgment of Mr. Parris. The doors alone are perfect models of decorative beauty, apart from gaudiness of effect; and it is but justice to say that the rooms are in excellent taste—the upholsterer's "display" not being permitted to disturb the more elevated work of the artist. "Thousands of pounds!" have been expended on this house, but we would not have it supposed that from this circumstance "thousands" have been the artist's reward. The costliness of the carpets, curtains, inlaid tables, and ornaments must be taken into account, and then it would seem that persons of even moderate means could afford the expense of good artistic decoration. We rejoice at this opportunity of commenting on the great ability of Mr. Parris—in reference to the interior decoration of houses; he is an artist of high and long-established repute; one who has been eminently successful in other and, as they are usually styled, loftier departments of the art; we need but refer to his great work at the Colosseum, to his prize-fresco at Westminster Hall, to his pleasing and most popular portrait of the Queen, and to the numberless large and small engravings that have been made from his paintings. In the branch of Art to which he is now devoting his talents, he is working a complete revolution; displacing from English mansions the tawdry of upholsterers, and introducing into them pure and elevated Art, to which the productions of the mere decorator are but secondary, though auxiliary. Mr. Parris is carrying out his plans silently yet effectually; he is very extensively employed; the "world" hears little of his "doings," inasmuch as they are proceeding in no "grand" public structure—about which everybody talks. The house we have referred to is an example not only of what may be done, but of *what has been done;* unfortunately, being a private dwelling, it cannot be seen by parties who would willingly examine a good model for their guidance; the advantage to be derived from a most successful experiment is, therefore, comparatively lost; but it is none the less our duty to point attention to a most satisfactory and convincing proof that our English artists may surpass the Germans in a style of Art in which they are—most erroneously—considered to be unrivalled.

BUCKINGHAM PALACE.—This unlucky edifice is now likely to undergo a complete transformation—complete, at least, as regards the side towards the Park, it being in contemplation to enlarge the Palace by adding on that side another range of apartments between the present wings, thereby enclosing the now open court in front of it. Yet, unless the present east elevations of the wings be altered also, and brought into an entirely fresh composition, there can be no great architectual improvement, because either the new portion will, if at all superior to the rest, be at variance with it, or, if it is to be of a piece with it, it will be stamped by the same excessive littleness of manner—which character will be rather increased than abated owing to the general line of entire front being continued uninterruptedly for the full extent. The marble arch is to be taken down—probably will be re-erected somewhere else, and we presume the line of the new east front of the Palace will be advanced to where the arch now stands, in order to keep the court as large as it is at present, which cannot be done if the new side of it is merely to be built in between the wings as they now stand; besides which, were it to be so built, the uniformity of the wing elevations towards the court would be destroyed, consequently alteration must be extended to those parts. After all, though the additional building will provide a greater number of rooms, they can be only of a subordinate character, because they cannot be brought into connexion with the private royal apartments; and the other disposable rooms which will then be obtained will be small in themselves, and accessible only through narrow passages and confined lobbies; so that the whole of the north wing at least requires to be cleared out and rearranged. That such is the case may be seen by referring to the plans of the Palace in the enlarged edition of the "Public Buildings of London"; which also render it very apparent that very great ingenuity willl be required for even finding a place for what, it seems, is very much wanted, viz., a spacious banqueting-hall for fêtes and grand palace entertainments within the edifice itself, for of course it must be in immediate proximity to the state apartments; therefore it is quite impossible for a room of the kind to be provided in the new east portion of the plan. Enviable as may be in some respects the task which Mr. Blore has to perform, it is rather the reverse in others, for the work will be jealously watched by criticism, and the public, already quite out of conceit with Buckingham Palace, will not be the better reconciled to it, should the very large sum that is now to be further expended upon it not produce very visible architectural improvement. If, on the contrary, Mr. Blore can now do for Nash's building, at least for the Park front of it, what Barry hast just been doing for Soane's Board of Trade, and can transform it into a truly stately and palatial façade, the cost will hardly be grudged by the public.

THE MONUMENT OF THE LATE FOWELL BUXTON.—The manner in which the competition for this monument has been conducted and determined is very much to be regretted. It appears that the friends of the deceased gentleman, anxious to pay a just tribute to so worthy a memory, invited certain sculptors to send in competition models, one of which was to be determined upon by a committee. Among the artists invited were—Bailey, Weekes, Watson, Thrupp, and others; and upon the committee were—Sir R. H. Inglis, Lord Monteagle, Mr. Richmond the artist, with two other gentlemen, forming a committee of five. The majority consisted of three, who decided upon tho work of Mr. Thrupp. Now, of this majority was Mr. Richmond, a personal friend of Mr. Thrupp; the two other gentlemen were patrons of Mr. Richmond; the latter were blameable in this matter no further than by being influenced to vote for the worst statue of the whole. It is such proceedings as this that disgust our best artists with competitions.

THE WELLINGTON STATUE.—In consequence of the discussions in the House of Commons the preparations at Hyde-park Corner were suspended; but in accordance with the resolution to "try the effect" of the statue, they have been resumed, and it is supposed in about a week will be ready to receive it. The statue is now entire, all but the head of the figure, which is not put on in order that the neck may admit the workmen for the operations which are yet incomplete inside. The statue has been removed from the pit in which it was at the time of our last notice, and the final arrangements for its removal will take place as soon as the arch is reported ready. The truck, which was constructed at Woolwich, has only four wheels; it is much to be apprehended that if any portion of the pavement over which the ponderous mass has to be moved is not sufficiently solid that it may yield beneath it. In the event of the "effect" being objectionable, the other sites proposed are the area in front of the Horse Guards, and Hyde Park.

THE SPITALFIELDS SCHOOL OF DESIGN.—The annual meeting has been held, and the prizes have been distributed. The meeting this year took place in the School, and not at Crosby Hall. The drawings exhibited were in general satisfactory—evidencing considerable improvement in the studies of the pupils: many of them being distinguished by excellent execution, truth, and refined taste. The assiduity of the students has been highly creditable to them; many walk miles daily to attend the School, and a large proportion resort to it after the labours of the day are over. Several of the designs are to be "put to work"—having greatly pleased the manufacturers of the district by their novelty and good taste. On the occasion referred to, the chair was taken by Lord Robert Grosvenor, supported by F. T. Gibson, Esq., C. Cockerell, Esq., R.A., Apsley Pellatt, Esq., and the Directors, by whom speeches were delivered.

'PSALMODY,' BY S. HART, R.A.—It is with much pleasure we state that this very fine picture has been presented by the purchaser, Wren Beemont, Esq., to the Church of St. Paul, Warrington, the native town of the generous donor. In the same church, a window of stained glass, from the design of Pugin, is in course of completion. These are great boons to a town where Art has hitherto made but slow progress.

CRUSADE AGAINST PICTURES IN THE NATIONAL GALLERY.—All our readers are doubtless acquainted with the magnificent picture by Murillo in the principal room of our National Gallery, but they may, perhaps, be totally unprepared, as we must confess we were ourselves, to hear it termed "blasphemous"—"an insult to religion"—and "a direct breach of the second commandment." We must confess our utter astonishment at this, and also at the fact of a clerical establishment being busied in circulating among our clergy a paper requesting them to affix their signatures to a petition to be presented to the House of Commons, requesting the removal of this and two other pictures, on the plea that "they publicly dishonour God, and violate the religious feelings of the whole country." The ground of complaint is the representation of the first person of the Trinity as an aged man, a circumstance certainly objectionable, and which no painter of the present day would dare to do; but in all earlier schools of Art, and in many illustrated books, it is so common that Art as a history is closed against the student, if he is not to look on the works of the old masters, few or none of which are free of objection on this point. That so fine a lesson in painting should be debarred the student as the picture in question is not to be expected, or that the National Gallery (too much wanting in pictures already) be despoiled of its paintings. We believe that thousands look on these pictures uninfluenced by improper feelings, and unsuspecting of their "blasphemy," which could have only been discovered by the intolerant, who too frequently create the imaginary monster they would destroy.

ALFRED R. FREEBAIRN.—It is our sad duty to record the death of this most estimable gentleman—an artist of high ability and of great private worth. In June last, we published some passages from his copy, by the Anaglyptograph of his 'Shield of Achilles,' and in January an engraving from Wyon's model of 'Science Trimming the Lamp of Life.' The melancholy event took place on the 21st of August—somewhat suddenly; his aged mother having died a few days previously. We hope next month to prepare some particulars relative to his too brief life. We feel, in common with all who knew him, the loss of an esteemed and valued friend.

MR. HENRY BERNARD CHALON, the animal painter, who has obtained no inconsiderable repute in the department of Art to which his life has been devoted, is, we lament to state, in a position which renders necessary a public appeal for assistance. His case is one which peculiarly calls for sympathy and demands aid. A few months ago, he met with a serious accident (having been knocked down by a carriage in the street) which entirely deprived him of the use of his lower limbs; and, at the age of 75, he finds himself unable to labour, even with the small success that has attended his later days. He has been an exhibitor at the Royal Academy, nearly every year, since the year 1796; he was a student in its School, and once, in 1819, was proposed as an Associate, having enjoyed the high honour of receiving a silver medal at the hands of Sir Joshua Reynolds—the last, we believe, which the venerable President bestowed. He was, moreover, animal painter to their Majesties George IV. and William IV.—a post of honour, but of little profit. In a memorial to the Royal Academy (which we have seen, and which we regret to say produced the very limited donation of £15 from that body) "he trusts he may be permitted to state that his character has ever been without

reproach—that he has laboured with great industry in his profession for more than half a century—that he has discharged all the duties of life with credit and respectability—and that the privations which have come upon him in his old age have been the result of no indiscretion, extravagance, or evil habits." His references to the Royal Academy were to its President and several of its members, to whom he has been long personally known; there are many others who can vouch for the truth of his statement—ourselves among them—who can testify to his unwearied industry, irreproachable character, and present position of severe distress. It is not without great pain we make public the grievous embarrassments of a good man and a laborious artist; but publicity has become absolutely necessary, in order that some means may be obtained for averting even greater calamities than those which are incident to poverty and age. The address of Mr. Chalon is No. 7, Queen-street, Brompton: we feel assured that this appeal will not be without effect.

TESTIMONIAL TO THE DIRECTOR OF THE GOVERNMENT SCHOOL OF DESIGN.—It is at all times a pleasant task to record a compliment of this description; in the present case it is especially so, for it is of the utmost consequence that the pupils in such an establishment should place confidence in their Director—should appreciate his exertions for their benefit, and manifest a desire to show their gratitude by publicly acknowledging them. Of the services of Mr. Wilson in the School the pupils must be the best judges—better than the Masters, and safer than the Council. They have, by joining a large number of small subscriptions, raised a considerable sum—for the vase they have presented to Mr. Wilson is not only beautiful but costly. It consists of a vase of ruby-coloured glass, decorated with silver; and its value is enhanced not only by the mode in which it has been presented, but by the circumstances under which it was produced. A competition for the best design for the purpose took place among the students; from several that were "sent in" this one was selected; it was designed by Messrs. J. K. Harvey and Daniel Pearce—the latter executing the glass vase, the former the silver ornaments, which consist exclusively of wild plants. The carved-wood stand was from a design of Mr. Pearce; the modelling of the silver was the work of a student, Mr. Charles Worrall; the chasing by another student, Mr. Jacquard; and the carving of the stand was by a third, Mr. Abercrombie. The glass vase was manufactured by Messrs. Stevens, of Birmingham, and is, perhaps, the most perfect specimen of the ruby colour that has been produced in this country. The silver was provided and the casting and mounting executed by Mr. Smith. The work is one of very great elegance—such, indeed, as to do credit to the abilities no less than to the right feelings of the pupils. The following is the address of the students which accompanied the gift, and which could not have failed in being to Mr. Wilson even more gratifying than the gift itself:—

"TO CHARLES HEATH WILSON, ESQ.

"Respected Sir,—We, the students of the Government School of Design, believing that we owe to you a debt of gratitude for the manifold advantages we enjoy under your Directorship, have prepared a testimonial for your acceptance, with the desire of making known to you the unanimous feeling of respect with which you are regarded. The opinions that influenced us in preparing this testimonial were, that mere intrinsic value would be to you, Sir, a matter of secondary consideration, and that the greater the amount of artistic skill displayed in its execution, the greater the probability of gratification to your feelings; we also thought that if the various parts necessary for the working out of our idea were undertaken by individuals who have had the benefit of instructions given by you, or under your direction, the value of our production would be considerably enhanced in your estimation. We have, therefore, designed, modelled, chased, and carved the whole among ourselves. The result of our combined efforts is the object now before you, which we present to you, Sir, in the heartfelt hope that, beyond the merit you may attach to it as a proof of our great respect and esteem, you may also see in it sufficient merit to cause you to refer to it with pleasure as the production of those who acknowledge their obligations to you as their Director.

"We have been prompted to this undertaking by the conviction that it cannot be otherwise than gratifying to you, Sir, to know that those over whom you have been placed are sensible of the good they are gaining by the appointment of one who is not only deeply learned in Ornamental Art, both as to its history and application, but who is ever ready to impart that knowledge with an affability that makes easy and pleasant the acquirement of it.

"We desire, Sir, before conclusion to record an expression of our hope that you may long continue as Director over the affairs of this Institution; and that, after even the youngest of those around you shall have gone to apply practically the knowledge they have acquired under your Directorship, our successors for many years to come may be equally benefited by your invaluable advice and assistance.

"In the earnest hope that you may long continue in the possession of mental and bodily health, we beg to subscribe ourselves,

"Sir, yours most respectfully,

"THE STUDENTS OF THE GOVERNMENT SCHOOL OF DESIGN.

"J. K. Harvey, Chairman of Committee."

We regret that we cannot find room for Mr. Wilsol's reply; it was admirably to the purpose, and gave expression to feelings of very deep satisfaction and earnest gratification.

THE CASE OF ROBERT NUNN.—This young man, who is well known to many artists, as a model, has, we lament to know, met with an accident which rendered necessary the amputation of his right arm; his prospects of employment are therefore entirely destroyed, and we discharge the duty of making an appeal in his behalf, in order to procure him some other mode of obtaining a livelihood. We learn from several artists that he has ever borne the highest and best character for attention, sobriety, and integrity, and his case has excited their earnest commiseration. The plan is to raise a sum sufficient to place him in a small shop, somewhere at the north end of London, where his industrious and frugal habits may enable him to live and thrive. There are charities not the less effective because they are unobtrusive; and that which sustains a meritorious family, rendering them useful to themselves and others, is surely among the best. We trust that some of our benevolent readers will help this deserving young man: subscriptions will be thankfully received and acknowledged by W. P. Frith, Esq., A.R.A., 13, Park-village West; E. M. Ward, Esq., 67, Berners-street; A. Egg, Esq., 30, Gerard-street, Soho; and the Editor of the ART-UNION.*

THE BRITISH INSTITUTION.—The Directors of the British Institution have presented a sum of £50 to the Artists' Benevolent Fund, and an equal sum to the Artists' General Benevolent Institution.

THE INSTITUTE OF THE FINE ARTS.—We regret exceedingly to learn that the differences which have placed the Institute in a position of extreme peril have by no means subsided; a variety of documents are before us; but to consider the subject so as to place it properly before our readers would require greater space than we can accord to it. Moreover, under present circumstances, it would be, we think, impolitic to increase exasperation, although it may be our very unpleasant duty to enter into explanations of the whole affair hereafter.

BRITISH MUSEUM.—By an amended return, it appears that in 1843, 604,318 persons visited the British Museum; 660,529 in 1844, and 763,831 in 1845.

NATIONAL GALLERY.—The visitors to the National Gallery, it is shown in a Parliamentary paper, numbered 456,105 in 1843; 681,845 in 1844; and 696,245 in 1845. The pictures purchased for that Institution amounted to £114,804. 16s., for 27 of which £57,804. 16s. were paid.

THE VERSTOELK GALLERY.—In addition to the treasures of Art which already exist in England, we have the gratification of announcing the recent importation of the collection of the late Baron Verstoelk at the Hague. It is said to comprise about 180 pictures, among which are many of the highest quality by the ancient Dutch painters. The sum given for the entire collection is variously stated, but it is said to be a large amount, and it is also believed the purchase was made by the wealthy banker, Jones Loyd, Esq., for his own private possession. We hope to give a further account of this important acquisition.

MR. MILLER'S COLOURS.—In modern Art it is not uncommon to find artists outliving their pictures; while those of the old masters have survived uninjured the assaults of centuries. It is our duty to make reference to the colours of Mr. Miller (advertised in detail in our journal), and to state that he has submitted to us a very large amount of evidence in support of their excellence, such evidence being furnished by many of the most accomplished artists of the country, and several eminent chemists—as well as examples of the colours that have stood the test of time and exposure to light and the changes of climate. We, therefore, feel not only justified in giving them a strong recommendation *for trial*, but feel bound to do so, acting on the proofs that have been laid before us.

M. MINASI.—A correspondent of "The Times" directs attention to the sad case of this gentleman, whose pen and ink drawings are well known as among the most remarkable productions of the age. He is now, it appears, in his 70th year, living in a little back room at 113, Praed-street, Paddington, and has not sufficient to purchase the common necessaries of life. "Here, then, is a man, respected and esteemed by all who know him, whose name has not been sullied by one act of dishonour, who has all his life, with untiring energy and perseverance, applied himself to his profession, and without one fault charged against him, now in a state of positive want." We trust, and believe, it is only necessary to make this case known to obtain for a person so deserving adequate assistance. We may add that M. Minasi has been an unsuccessful candidate at the National Benevolent Institution for the last three years, and will *make another attempt in November next*. Surely the proxies of governors and subscribers could not be better bestowed. We hope in our next to be enabled to state by whom they will be received; but, at present, may refer to the kind and generous writer of the letter in "The Times"—Henry Howlett, Esq., 18, Cambridge-terrace, Hyde Park.

"FOOLERIES OF A ROYAL ACADEMICIAN."—A report, thus headed, from one of the police offices, has "gone the round of the papers"—to which it is necessary we make some reference. It appears that a Mr. Thomas Cooper was brought before a magistrate for assaulting a poor Italian image seller; his excuse being that fertile source of folly and crime—inebriety. He is distinguished in the police report as "fashionably dressed, with large moustaches"; and Mr. Cottenham having said (judging, we presume, from the large moustache), "I *peresive*, Sir, you are an artist of some celebrity," the accused made answer, "I am an artist belonging to the Royal Academy." Now, we should have passed over this matter in silence, for compensation was made to the boy, and contrition expressed for the occurrence; but that advantage has been taken of it to cast a slur on the Royal Academy. Mr. Thomas Cooper may be, we presume is, a *student* of the Academy, but in no other way connected with it. The error is the more to be regretted, inasmuch as there are two gentlemen named Cooper among its members,—Mr. Abraham Cooper and Mr. Sidney Cooper. We may add, that no member of the Royal Academy perpetrates the atrocity of moustaches—a most un-English affectation. It is needless to say, there is no member of the Academy who could have been placed in so discreditable a position.

INTERESTING DISCOVERY.—A letter from Rome states that two paintings had just been discovered in that city, one of which is supposed to be the work of Michael Angelo, and the other of Raffaelle—the first represented 'Christ being laid in the Sepulchre,' and the other was a portrait of the celebrated Cardinal del Monte, which resembled exactly the one painted by Raffaelle of the same Cardinal in the cartoons of the Vatican, representing 'The Institution of the Canon Law.' They were bought amongst a number of old paintings; that by Michael Angelo was purchased by Mr. Maccaul, a young artist from Scotland, and the portrait by Raffaelle by M. Cardeni, a picture dealer. On the back of the frame of Buonarotti's painting was a small tin plate stamped with the arms of the family of the Farnesi.

* Among the subscribers who have already subscribed we have the pleasure to record the following—a list which we trust next month to have the satisfaction of augmenting:—A. E. Chalon, R.A., £1; E. Ward, sen., £1; A. L. Egg, £1; Thomas Brooks, 10s.; A Friend, 15s.; W. P. Frith, A.R.A., £1; E. M. Ward, £1.; W. Etty, R.A., 10s.; H. Phillips, 10s.; A. Solomon, 10s.; J. Bridges, 10s.; H. Waller, 10s.; S. C. Hall, £1; H. Room, 10s.; J. Hollins, A.R.A., 10s.; M. Wood, 10s.; W. E. Frost, £1; T. J. Barker, £1; R. R. M'Ian, £1; Sir W. C. Ross, R.A., £1; T. M. Joy, £1; C. Landseer, R.A., 10s.; G. Baker, £1; Rev. S. Twopeny, £1; W. Boxall, 10s.; C. F. Lambert, £5; W. C. Marshall, A.R.A., 10s.; T. Uwins, R.A., £1; A. Johnston, 10s.; J. H. Savage, £1; P. Park, £1; F. Bennoch, 10s.; G. Richmond, £3. 3s.; J. Wood, 10s.; J. A. Casey, 10s.; A. Berby, 10s.; W. Collins, R.A., £1; T. A. Woolnoth, 10s.; W. Gale, 10s.; Frank Stone, £1.

REVIEWS.

ON THE ELEMENTS OF PICTURESQUE SCENERY, CONSIDERED WITH REFERENCE TO LANDSCAPE PAINTING. By HENRY TWINING, Esq. London: Printed for Private Distribution.

The work before us is a volume of great interest to the landscape-painter, as it reduces to something like systematic order, an educational course of studies of all the objects which enter into the composition and completion of this class of pictorial representations. The opportunities enjoyed by the accomplished writer of observing the phenomena of nature, under the varieties of temperature, and the variations of all the climates of Europe, give him an advantage, of which he has fully profited, to develop in this work the true course of studies, without which all efforts in painting landscape must inevitably prove abortive. The faculty of imparting results so important to the student, is not the inheritance of the ordinary acquirements of a gentleman's education: it required the profound technical knowledge of an artist; and fortunately the writer is distinguished as a very successful amateur proficient in landscape painting. In the pursuit of the Art as an elegant accomplishment, he has, with a true love of the science, during his travels, noted down, and studied on the spot, the whole range of natural effects in language purely artistic and explanatory.

The work is divided into subjects, and, as it is only printed for private distribution, we think it will be serviceable to give an analysis of the arrangement. The first three divisions treat generally of form, the reflection of light, and colour. The succeeding parts are mountains, their influence on the landscape, forms, elevation, details, and tints. Rocks, their picturesque character, form and disposition, and colour. Volcanoes; glaciers, and their distant aspects. Trees in connexion with painting, and their outline as seen in the distance: in this very important portion the author investigates the relative forms and details of most of the ordinary trees of Europe, with remarks on the influence of the seasons on the appearance of the foliage. They are of the highest value to the artist, as among even those whom we esteem as our most accomplished painters of landscape, there is too much of conventionality and indifference in this important department of the Art. Some remarks on Alpine vegetation, as well as on that of Southern Europe, form another division. Then follow buildings, the artificial and ornamental, their variety, proportion, and colour. Ruins. Figures, costume, details of colour, and grouping. Water, and its various effects: the colour of water, fixed and apparent; its transparency, and the reflection of objects on it. Waves of the sea, their form and propagation; breakers; the horizon, and the aspect of the sea under various influences. Lakes, rivers, and waterfalls: low falls in canals or rivers, and foam in torrents. The atmosphere; clouds; their transparency, colour, remarks on their colour, and on their perspective. Fogs and mists; effects of smoke; wind and storms; storms in the mountains; rain; rain in the mountains; sunbeams. The last division includes receding planes, the distance, middle distance, and foreground.

The work is illustrated by several plates, and comprises nearly four hundred pages, every one of which is a useful lesson. All the divisions are treated of fully, and display a laborious and careful investigation of the principles of natural appearances, and their treatment as applicable to their introduction in pictures. Those who are fortunate enough to rank among the writer's friends and receive the volume will experience great delight and information from the contents. As the circulation will be necessarily limited, we propose to give at a future period some of its most interesting portions, for more extensive diffusion and instruction. The author deserves the highest meed of praise for the arduous accomplishment of a series of studies so extensively beneficial to the Fine Arts: it adds a fresh honour to the name of a family long associated with the history of the commercial wealth and greatness of England.

LIFE AT THE WATER CURE. By R. J. LANE, Esq. This is a book not only of pleasure but of promise—pleasure, as regards the absolute reading, the sketches of life and character, and the lovely scenery of Malvern; and promise, to those similarly afflicted, that they may be restored, as Mr. Lane was, by a month's residence at Malvern—provided they follow it up, as he does, by *exercise* and the use of cold water AT HOME! Mr. Lane is well known in the world of Art, and in the world of his own circle, as a man of a kind, generous, and most cheerful nature, to which he adds many accomplishments. Such a person is "a jewel of a patient" in such an establishment as that at Malvern; the frankness with which he details each day's doings is only equalled by the good temper and *bonhommie* that exhibit themselves everywhere without an effort. No class of persons suffer more than artists from the symptoms Mr. Lane describes; and all whose sight prematurely fails, or are troubled with severe neuralgic pains, intermittent fever, or threatened palsy, will do well to peruse his book attentively. We may safely recommend it to consideration, and echo the strain of the poet, who sings—

> "Fill again to the brim! again to the brim,
> For water strengthens life and limb!
> To the days of the aged it addeth length,
> To the might of the strong it addeth strength;
> It freshens the heart, it brightens the sight,
> *'Tis like quaffing a goblet of morning light.*
> So, Water! I will drink nought but thee,
> Thou parent of health and energy!"

THE TRIAL OF KING CHARLES I. Painted by WILLIAM FISK; engraved by C. E. WAGSTAFF.
THE TRIAL OF EARL STRAFFORD. Painted by WILLIAM FISK; engraved by W. SIMMONS.
Published by T. BOYS.

We have here two cleverly-engraved prints of of large size, commemorating two of the most remarkable events in British history; we regret that we cannot praise them heartily, for the attempts are highly laudable, and the painter has, at least, manifested considerable industry and research; moreover, they are of a class af Art which we earnestly desire to see more generally introduced to the public—to take the place of dogs and horses, terriers shaking rats, ferrets seizing rabbits, and otters devouring trout. But we cannot describe these publications as of an order to content those who would willingly see the evil displaced by the good. Mr. Fisk is a painstaking artist, who does his best; and it is by no means a pleasant task to accord faint praise to one whose ability falls short of his ambition—that ambition being in all respects worthy. It is something to have essayed a high principle; and it is meritorious to have laboured to work it to success. Mr. Fisk reads and thinks; he evidently studies and works hard to achieve much; but the qualities of an historical painter are wanting in his mind. In the two pictures under consideration, he has consulted the best authorities; he has spared no pains to attain accuracy in portraiture and in costume; and we do earnestly regret that, with so much laudable desire to do well, he should have stopped far short of positive success.

THE CHAPEL IN THE ANCIENT PALACE AT CROYDON. Drawn and Lithographed by W. TRASK. Croydon: T. WELLER. London: ACKERMANN.

Mr. Trask, who is a very young provincial artist, has here given a pleasing representation of an interesting relic of antiquity. We were not, however, aware that any portion of this ancient residence exists in so perfect a condition as we find it in the print before us. The view is drawn with considerable care, but the shadowed parts require strengthening; and the figures in the foreground are shadowless, though placed in a strong light. This is an overnight which detracts from the general effect. There is, however, ample merit in the drawing to compensate for its few slight defects.

THE PICTURESQUE HANDBOOK OF LIVERPOOL. By H. M. ADDEY. Liverpool: B. SMITH. London: CHAPMAN and HALL.

This little work should be in the hands of every visitor to the great commercial emporium of the North. Everything therein worthy of attention is pointed out and described in its pages with care and accuracy, so that the traveller may see at one glance, as it were, what objects are most likely to interest him, and where he may most easily find them. It is illustrated by a multitude of neat woodcuts of the most prominent features of the town and its vicinity; to which has been added a short description of its opposite neighbour—Birkenhead—a place that bids fair to rival ere long the "Queen of the Mersey."

THE EXPERIMENTAL SQUADRON. Publisher, R. A. GROVE, Lymington.

This is a series of four subjects, illustrating her Majesty's visit to Spithead in the summer of the past year, to witness the departure of sundry ships of war on an experimental cruise. The prints are executed in lithography by L. Haghe, from drawings made by J. M. Gilbert, the well-known marine painter of Lymington; they have been very carefully and delicately transferred to the stone, and form effective and agreeable pictures. The views are accompanied by a brief report of the cruise, and a short history of the progress of our navy from the reign of Henry VIII.

THE BOOK OF THE FEET. By J. SPARKES HALL. London: SIMPKIN and Co.

A useful and entertaining little book, suggested by the articles on Costume which have from time to time appeared in our Journal. If an objection should be taken to the authorship of the work, that, according to the proverb, "Ne sutor ultra crepidam," it can scarcely be admitted in the present instance. Mr. Sparkes Hall, whose experience in the *craft* is derived from many years' practical aquaintance with it, has with much industry collected a vast deal of information on the subject of coverings for the feet from the earliest period to the present time, and has interspersed his remarks with illustrations of the fashions prevailing in different ages and in various countries. We have boots and shoes long and short, square-toed and pointed, high-heeled and flat, plain and embroidered—from those of Heliogabalus enriched with cameos, gems, and gold, down to the *sabots* of the French peasantry. But, however amusing this part of the book may be, that portion of it which relates to the modern system of shoemaking will most effectually commend itself to the reader, who will thereby learn how to avoid many of the pains and penalties he is subject to "when the shoe pinches."

TO SUBSCRIBERS AND CORRESPONDENTS.

THE STAFFORDSHIRE POTTERIES.—We have in preparation a series of articles on this very interesting and important subject; they will necessarily occupy considerable space—so much so, indeed, that we propose to divide the subject into three parts, publishing one with each of our numbers for October, November, and December. The first will contain a history of the Art, and a description of the Manufacture, from the Clay to the perfected object; in the other two we shall describe our visits to the various manufactories of the district—those of Messrs. Copeland and Garrett, Herbert Minton, John Ridgeway, Ridgeway and Abingdon, Charles Meigh, J. and J. Mayer, Alcock, &c.: profusely illustrating our "Visits" to their establishments by engravings on wood of the various objects they produce, and also of "facts" interesting in the adjacent scenery and in reference to the methods of manufacture.

Our "Visit" to SHEFFIELD is necessarily postponed for a time.

We have lately visited the extensive and important establishment of Messrs. WALTON, of WOLVERHAMPTON—the great Japanners of Tin, and also large Manufacturers of Papier Mâché—which we hope to describe fully at a future period.

Our next number will contain a largely-illustrated description of the Bronze Establishment of Messrs. DENIERE, of the Rue Vivienne, Paris—who very liberally threw open the whole of his works to our artist, permitting him to make drawings of all the best objects he has produced.

We have also obtained a series of drawings of objects in Carved Wood—from M. DANOLI, of Paris—the produce of the mountain peasants of Switzerland. This series we design to publish ere long.

It may interest our readers to know that we have been requested by M. TESSIER, of the Bazaar Bonnes Nouvelles, in Paris (of whose productions we have engraved several), to order for him three objects of wrought iron, produced in England—two at Coalbrookdale, and one at the foundry of Messrs. SMITH and JAMES at Leamington. This is true reciprocity: we can give as well as take.

P. Q. R.—A writer of anonymous letters is generally a scoundrel, and always a coward—a skulking assassin who stabs in the dark.

The bookbinder who has published the very beautiful work on his art, is M. C. Tuckett, jun., binder to the British Museum, 32, Bloomsbury-street.

L. P. T.—We shall willingly communicate with our correspondent; but to do so here would require more space than we can spare.